WHITE DWARF

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April/May 1981
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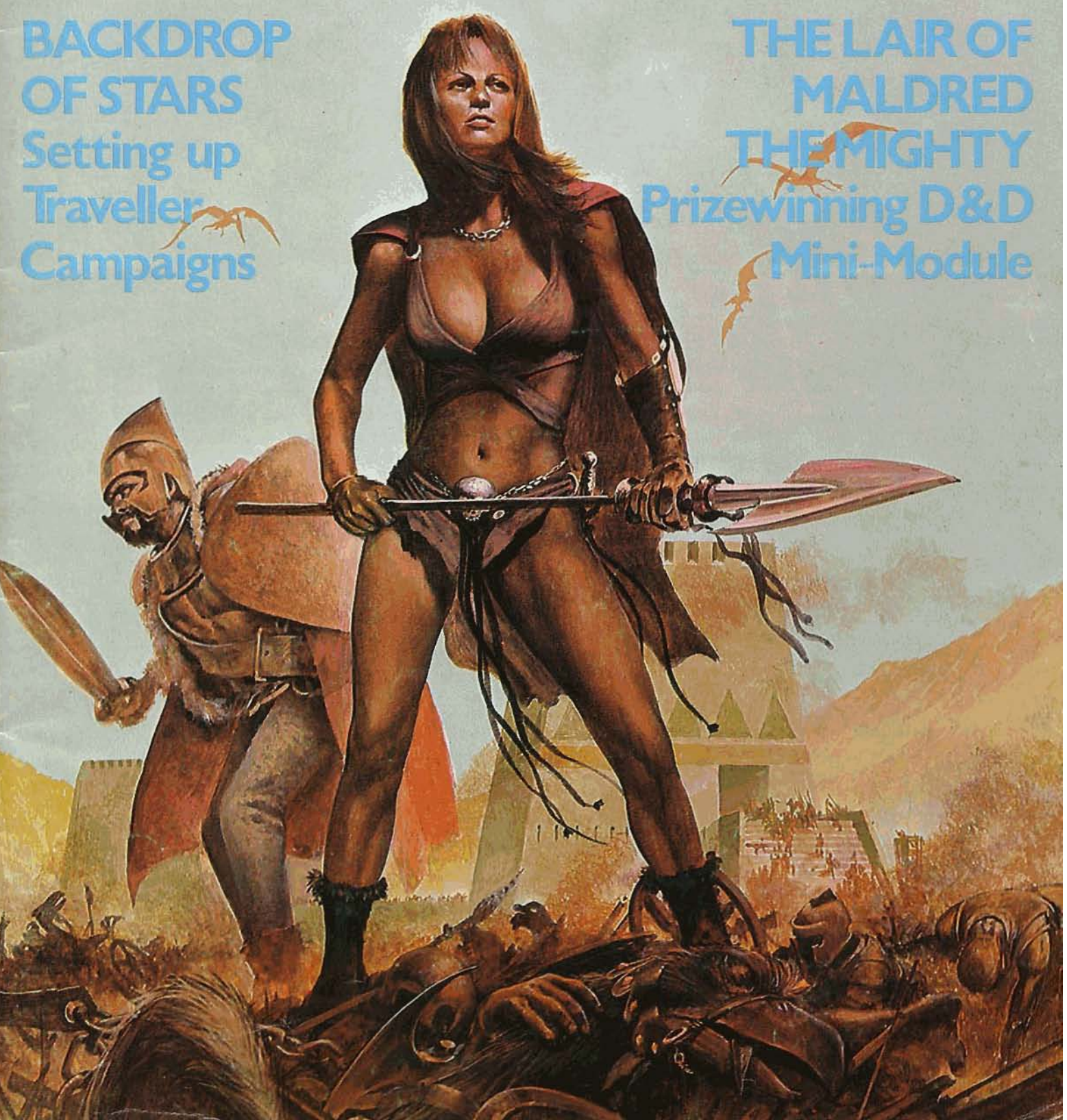

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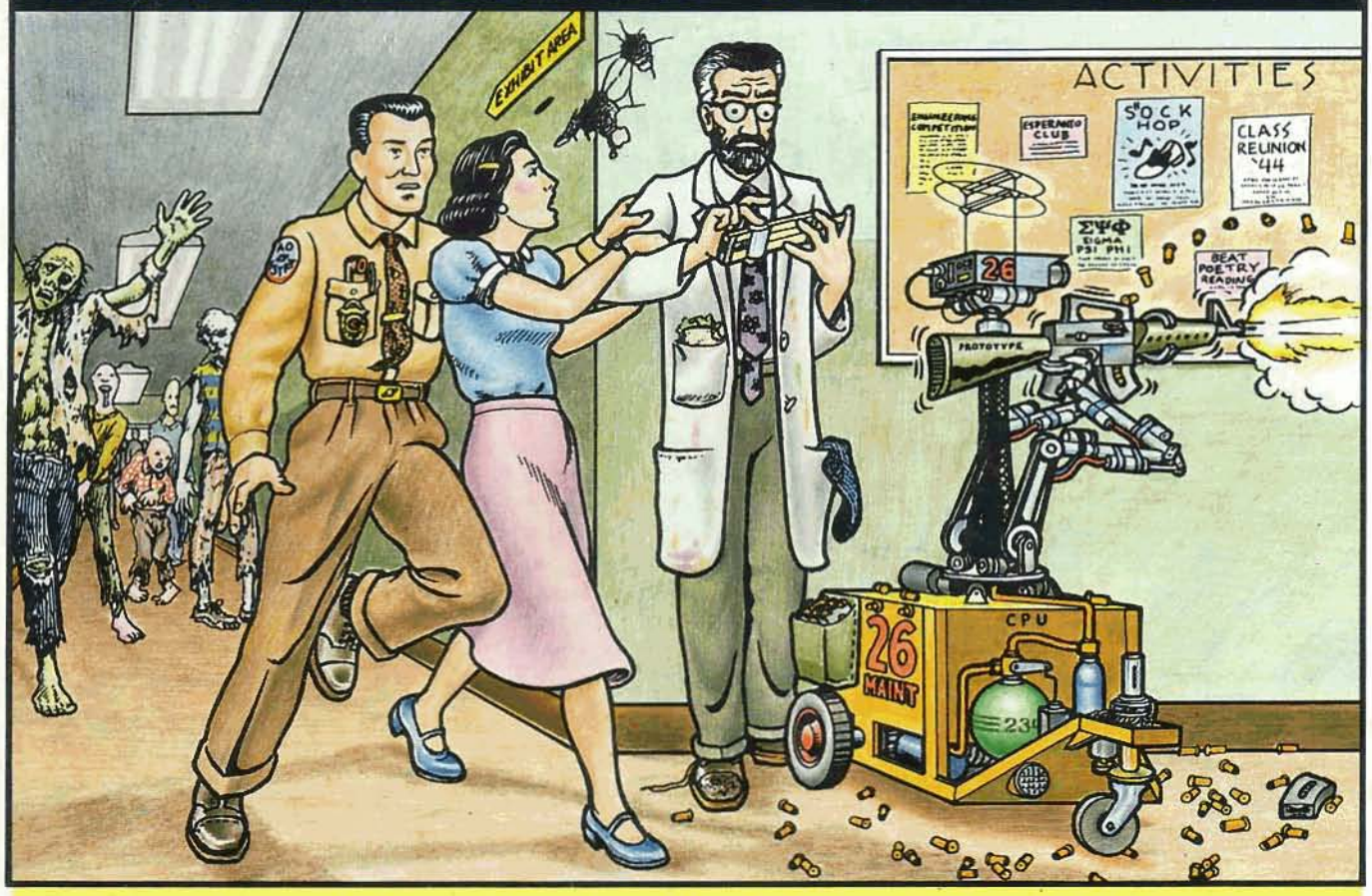

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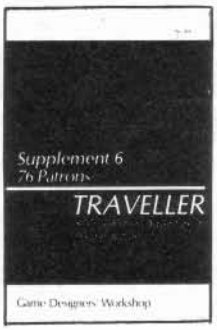

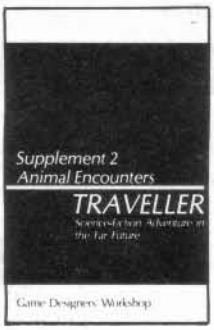

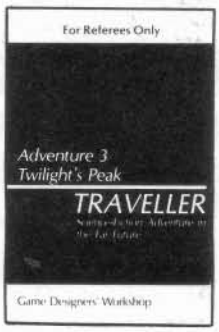

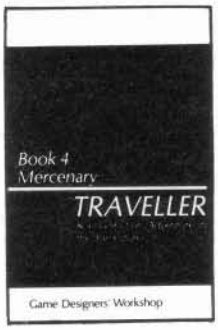

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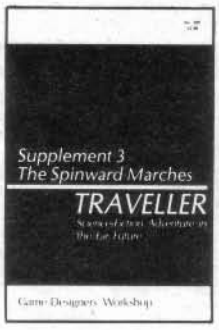

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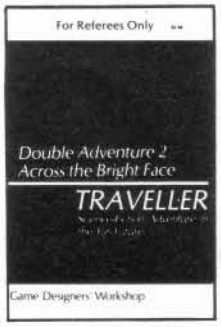

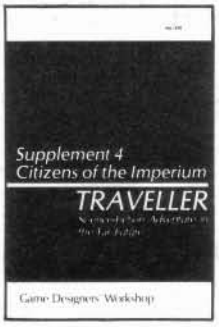

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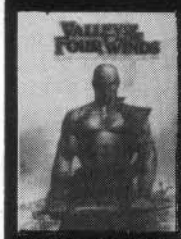

The game of the story that was first published in *White Dwarf*. Each of the 2 players commands one of the 2 forces locked in combat in the valley. The good player must hold off the evil, undead hordes while searching for the magical Swan Bones to help turn the tide of the battle. Exploration, magic and awe-inspiring monsters feature. New combat system speeds action for beginner and expert. Full-colour box and board, die cuts +more. £6.95

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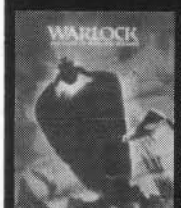

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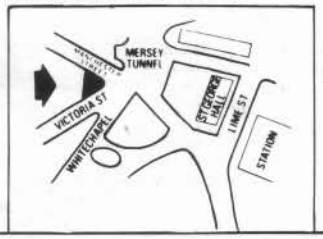

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You, task chief of the Leopard people wandering tribe of Crane, sit in your great wagon awaiting news from your swift searching outriders. Suddently hoof beats approach. The outriders leap from their mounts to your wagon flushed with excitement for they know full well the meaning of their news. But one sector to the North the great merchant caravan of the Impala people has been spotted. The order is given "To arms . . . to arms!" You snap your orders, "Gather my captains of hundreds. Let all know the tactic will be enfilade right. Now my arms, my mount." You heard that Kate, chief of the Impala people, has chosen a stand and defend tactic twice before; will he again? You know also that the Impala people are fine warriors as are all the people of the many tribes. This will be no raid of the strong on the weak, but rather a mighty clash of the ***TRIBES OF CRANE . . . .***

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As chief you will know many secrets of your people and their lands, but there will be much you have still to learn of the lost secrets of Crane. It will be you who decide if your people will remain in their familiar homeland or begin a journey to new lands as you strive to increase your herds, train warriors, and learn of the ancient lost secrets that can move your people toward prosperity and dominance.

The land of Crane is a complete fantasy world with a full range of geography from the permanent ice of the polar regions, to the deserts, and tropical forests of the equator.

Cities dot the continents of Crane providing centers of trade and homes for the powerful Shamans and King Lords.

The creatures of Crane are as varied as its geography. Cattle goats and the caribou are the mainstay of the tribes, depending on the geography. But horses and the great mancarrying war hawks are important to the fierce warriors. Many undomesticated creatures also inhabit Crane such as the Euparkeria, a hugh bipedal lizard that feeds on cattle in the grasslands of Crane.

Interaction between players is very common. Alliance, trade, and combat are always possible. Combat is determined in part by a comparison of tactics used by the antagonists, the relative number of warriors, and the geography.

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Issue No. 24

WHITE DWARF

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In the old days, when games were few and the choice was whether to play *Diplomacy* or *Diplomacy*, there were virtually no people interested in games as a potential hobby. Then along came *Avalon Hill*, *SPI*, and a few others; and then came *TSR* with three badly written rulebooks in a little box . . . what was it now? Ah yes, I remember, *Dungeons & Dragons*. People liked *Dungeons & Dragons*, and well you know the rest. Last year *TSR* sold 500,000 sets of *D&D*. Now it could be argued that this is something of a commercial success and that should never happen in such an esoteric hobby as gaming because that would lower the standards of the game manufacturers. I would say that the opposite applies because the success of *D&D* has attracted many new companies to the field, all trying their best to bring out a winner. Just look how the standards have risen in presentation. Zip-lock bags are almost a thing of the past as new games emerge with full-colour graphics in sturdy boxes. And really bad games are just about extinct, as no manufacturer can afford to have a turkey in his range.

So it's not so bad that hobby games are getting more exposure, the more the merrier, I say.

Ian Livingstone

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An Introduction to Dungeons & Dragons

Part II
Dungeon Mastering Styles

by Lewis Pulsipher

The most important thing to remember about *D&D* is that the nature of play depends on the DM. If you try it once and dislike it, in many cases it will be dislike of a particular style rather than of the game itself. I have known players who tried "absurd *D&D*" and decided *D&D* was a lousy game; but when persuaded to try "wargamer's *D&D*" they loved it.

Consequently, the first thing you must decide when you start constructing your own world is "what style do I prefer?" Usually you'll want to DM the kind of game you prefer to play.

Basic *D&D* style ranges from the "simulation" through "wargame" to "absurd" and finally "novel". As one moves along this continuum the DM's procedures become less rigorous – remember that no DM uses every rule. At one extreme we have a DM who uses a pocket calculator to compute results, at the other a DM who makes up almost everything as he goes. Most campaigns fall toward the middle of these two extremes.

The simulationist wants to reflect reality as much as possible. A fight with broadsword and chainmail ought to work just as it did in the Middle Ages. Coins should be as scarce as in the same period. Some players recreate feudalism and chivalry, and model their magic after the traditional magic of the period. These people have no place in *D&D; D&D* is solidly in the *wargame* camp, and simulationists should try *Chivalry & Sorcery* or make up their own games.

The "wargame" style is how *D&D* is designed to be played, though this doesn't mean you must play it this way. Players don't play against each other, but can still "win" or "lose" according to whether they survive and prosper. As much as possible, all that happens should be believable. My standard is: could you believe the event if you read it in a fantasy novel?

Now the "absurd" style condones unbelievable occurrences. Much that happens seems arbitrary. There is often plenty of button-pushing in such a game. Monsters such as a "spelling bee" may appear, causing magic-users to foul up spells by misspelling them. This style is great for laughs when played occasionally, and some players prefer to play it exclusively. The average game tends to fall between wargame and absurd game.

Finally we have the "novel" style. In effect, the DM writes an oral novel in which the players are participating characters. This can be pretty bad, but the players don't mind because they're helping to "write" it. In such games the DM may make up everything as he goes along.

As one passes along the continuum one finds that players are most passive in the novel style and most active in the wargame style. (The simulation style stresses realism so much that characters tend to be hostages to the dice, the rules, and the DM.) When you choose a style, keep the preferences of your potential players in mind.

In addition to choosing a style, consider other facets of the game. First, som DMs rely on fighting to provide action and interest to players, while others rely on a variety of puzzles. The average DM or player prefers fighting with an occasional puzzle to vary the pace. Unless you're good at devising puzzles you'll probably take the same line. Beware: a few players become bored with frequent fighting, but most become bored with numerous puzzles.

Another choice concerns magic. Are only the spell-casters, rare items, and even rarer areas magical, or is magic almost everywhere? I prefer the former, less "supernatural" alternative, for there is less luck. After all, magic can do anything if you let it, and if you do players won't know what to expect.

You must choose some relationship between risk and reward. When characters often die and only slowly rise in level players may become discouraged. Risk is too high for the corresponding reward. On the other hand, when reward is higher than risk some players become b bored. Level of risk and reward should be roughly the same. I prefer low levels of both. In this case experienced *players* seldom lose characters, but around ten adventures are required to raise a character one level. Other players like a game with 25% or 50% casualties per adventure, with just a few adventures required per experience level. The problem with the latter is that it becomes difficult to run the game, which isn't designed to cope with characters above tenth level. Spells become so powerful, and options available are so numerous, that the DM becomes lost in details and possibilities. *D&D* is most fun for third to sixth level characters, who are strong enough to adventure without fear of immediate death, strong enough to have more combat options than flight, melee, and *sleep* spells, but not so strong that they can laugh at monsters.

Another aspect of risk and reward is whether players earn their results. Risk can derive from frequent monster encounters, or it can come from unavoidable traps and unbeatble monsters. For example, an old dragon flies to a party of first level characters camped outdoors and kills one. At that level players can do nothing – the dragon could kill all of them with a yawn. This is arbitrary risk. Reward can be similarly arbitrary. For example, a player can pull three levers and gain two intelligence points, or a party can kill five orcs and find 5,000 gp. The players haven't *earned* these rewards. Whatever relationship of risk and reward you choose, avoid arbitrary types.

To say that risk and reward in a given campaign tends to be arbitrary is another way of saying that luck plays a great part in the campaign. Many wargamers dislike luck, for who wants to play well and still "lose"? *D&D* can never be a game without luck, but the DM can choose the extent to which luck dominates a game. My objective is to force the players to make choices. The more often they must choose, the more often the skilful player can make the better choice and increase his chance of survival. For example, some DMs allow a sword with detecting powers to operate at all times. Consequently the players gain the advantages without needing to make a choice. Better to allow the sword to detect only when the owner stops for a few rounds to concentrate on detection.

The DM's attitude affects his style. Some DMs just want to see what will happen; others want to be entertained. This is a difference between impartiality and egoism. Is the DM a neutral party or is he a "god" who demands that his subjects – the players – entertain him and do his bidding? Ideally, the DM is serving the players, not vice versa; one supposes that the DM enjoys his job also or he wouldn't do it, and many enjoy it without egoism. One may enjoy the sight of one's ideas being useful, one may enjoy enabling one's friends to have fun, or one may DM with philosophical resignation; someone has to do it.

Another form of egoism is a DM's inability to distinguish between himself and his creations. A strong sense of identification is an asset when you play but not when you DM. When the DM conceives of the monsters which inhabit his dungeon or world as extensions of himself, rather than external creations which he manipulates according to settled procedures, he loses any semblance of impartiality. You may know the type – his favourite dragon gets killed so he says "I'll get you for this" – and of course he *does,* since any DM can kill off a group without difficulty.

Granted there are players who want the DM to manipulate their characters. They won't mind who want the DM to manipulate their characters. They won't mind egotistical DMs, may even prefer them. Role-playing fantasy is big enough to offer a place for all tastes, but it is sad when inexperienced players who want to play a game get stuck with a DM wants to play god.

A new DM who has considerable playing experience will be able to choose a campaign style intelligently, but the novice may feel lost. In this case it is best to begin with a ready-made module. After you've played *D&D* a while you'll know what style of game you want to run. Whatever you choose, be consistent. There is nothing more annoying to a player than a DM who sometimes runs something one way, sometimes another. If you find you've made a mistake in choice of style, don't be afraid to change, but stick with the change – don't vacillate. ■

In next issue, Part III will take a look at the spell-using character classes – Magic-users and clerics.

BACKDROP

One major problem in *Traveller* campaigns is the question of 'background' — or rather the lack of it. This article proposes some ideas on how the problem can be solved.

First 'background' must be defined. As used here, 'background' is a solid, believable and consistent campaign world; if a campaign has this background, then characters become 'real' people rather than statistics. When background is present, there are times when the players literally see through their characters' eyes, and identify with them to a degree impossible in lesser games.

It is this which distinguishes a good referee from a bad one. A good games master will create a good background, and as a result games in that campaign will be good regardless of which rules and scenarios he is using.

A campaign without a detailed backdrop causes problems: The games master who can't think of a scenario, the player with a new character saying "What shall I do with him? What's the point of the game?"

Let's look at other games and see why *Traveller* is particularly prone to these problems.

Like myself, most *Traveller* players started off in *D&D*. This game has few problems of background. The DM has no trouble setting up a Mediaeval backdrop for his campaign, because thanks to hundreds of fairy tales, films, comics and books absorbed almost from birth, you needn't spend hours describing a village in detail, or how a crossbow works, or what a horse looks like: you simply say 'You enter a village,' 'They have crossbows,' or 'You see a horse in front of you.' And everyone present knows what you mean, instantly.

There is likewise no trouble in developing a personality for a character, complete with objectives. Looking at die rolls for characteristics, you can see at once what the character will be best as. Once a character class is chosen, a rough sketch of the character is already present; a paladin will be generous and kind to small children and animals, a monk may imitate Grasshopper or Shang Chi, and so on.

Most fantasy role-playing games are similar: *D&D, C&S, T&T, TFT,* and so on ad infinitum draw on a backgound of wizards and warriors ingrained below the conscious level in most of us. There are a few of another kind: These games do not draw on an immediately familiar background, but instead describe a novel one. *RuneQuest* is the prime example of this; after reading the description of Glorantha, looking over the map, and learning our cult's aims in life, we quickly feel at home. Yet these games are 'cheating'; Glorantha may be strange, but a crossbow is still a crossbow, a horse is still a horse, and trolls still behave like the trolls of fairytale despite different statistics.

A *Traveller* referee cannot draw on historical prototypes for his milieu. Thus statistics rarely become clothed in flesh; referees give up because the game lacks something, players discuss *D&D* trips in little huddles while he dices up encounters, and everyone goes back to the dungeon.

GDW produce an excellent background in *The Spinward Marches,* the *Journal of the Travellers' Aid Society* and other sources. However, this article is for those referees who don't want to buy these supplemental materials. Here then, for what they're worth, are some tricks that can be used to get around this problem of background. Nor are they limited to *Traveller;* some of these ideas will be useful in other games and have probably been thought of before by a lot of other DMs . . .

Rolling Your Own

Don't be afraid to plagiarise. If you see a good idea anywhere, grab it and weld it on. After a while your campaign doesn't look much like anyone else's, but that's part of the fun of role-playing games. By adding and deleting rules, scenarios and so on, you eventually wind up with a game that has been tailored to your own group's preferences. A lot of people refuse to use anything that isn't 'official'; don't be one of them.

Don't try to roll up a million planets right away; this makes it difficult to generate any detail. Even if the players have a starship to begin with, start with a couple of planets and work them out in depth. If the players want to move on, and you want them to stay, either admit that you haven't worked out anywhere else — most players will understand — or invent some reason why their characters can't leave. ('I'm sorry, guys, but the nearest stockist for that spare you need is fifty parsecs away. You'll have to wait for the mail.)

Start with the statistics, and ask yourself: Why did these come to be? With a little practice, and some dice rolls to inject variety, you'll be generating immensely devious and interesting backgrounds in no time at all. Don't reroll 'nonsensical' results until you're sure you can't explain them.

Have an overall struggle into which the players can fit. This gives them some kind of overall goal which will carry them through several early adventures, until they find purposes for their characters. (It's rare for someone to play more than a few sessions without coming up with some long-term aim for himself — this can be anything up to and including ruling the galaxy. Often this will mean they abandon your carefully-plotted goals; let them.)

If a struggle is present, the players can side with one party or the other, or play both ends against the middle. Where possible, work out several layers of plot, then interesting rumours and encounters can surface.

Some useful struggles that could be set up are:

1: Mission: Impossible

This is typified by the *Sable Rose Affair* in *White Dwarf 17.* Here we have a group of players who have been recruited by a highly secret organisation to perform tasks which cannot be openly countenanced; of course, while all possible aid will be given, the players must work out their own methods; and should they be caught or killed, the Imperial Senate will disavow all knowledge . . .

Tasks here are numerous and will keep most characters usefully employed. Possible operations set up by the referee, acting as the group's Case Officer, include surveillance, kidnapping, blackmail, arson, murder, paramilitary commando raids, piracy . . . the list could go on for pages. Bear in mind, too, that there will usually be several government agencies of this kind on both sides of the border, which will be competing for appropriations and thus unfriendly towards each other. (My own Covert Survey Bureau spends more time trying to discredit Naval Counter-Intelligence than it does breaking up Zhodani spy-rings . . .)

2: Punishment Battalion

This plot requires a war, and is suited to militaristic or 'hack-and-slay' players. Players represent the vilest psychopaths their stellar empire has produced, who have been banded together for convenience and sent off on those suicidal missions which are so prevalent in futuristic warfare. This leads to fairly straightforward bloodbaths and some enjoyable table-topping.

3: Where No Man Has Gone Before

Here the group has been given the task of exploring a new subsector — this one is obviously good for solitaire play. In a suitable exploration ship, the crew proceed from world to world, mapping the subsector as they go. Depending on whether they are sponsored by a government or a merchant company, their opponents may be hostile aliens, native life-forms or explorers from other organisations. Their objectives may be to negotiate trading deals, diplomatic treaties, or simply establish a naval or scout base.

4: Shogun

This does not take place on the frontier of your empire, but near the capital worlds. It is postulated that the emperor is involved in some kind of power struggle, where the nobles and other powerful beings of the empire have split into factions, each vying for control of the throne. This scenario lends itself readily to assassinations and underhand skullduggery, not so well to straightforward slaughter. The players will be hired by one faction or another, and from there events will proceed much as in case 1, Mission: Impossible, with the difference that the enemies are internal rather than ouside the empire.

5: Star Wars

In which the heroic (or villainous) players strive to overthrow (or preserve) the corrupt and tyrranical empire. Or the hideous barbarians attempt to sack the ancient galactic civilisation. It's up to you.

Other set-ups will suggest themselves; this list is by no means exhaustive. It is perfectly feasible for a campaign to have several of these plots running at once; once a campaign has been going for a while, such crutches will no longer be needed as players develop their own goals, but will still be useful background material, providing opportunities to the group.

Methods

There are several methods of generating backgrounds besides working it all out from scratch. These vary in usefulness, and are presented here without comment.

The referee can generate a character for himself and run solo trips for this character, noting down all encounters for use in later games. By means of asking the dice questions and noting the answers, a background quickly appears.

Let some of the non-players encountered by the group be 'personality' non-players; that is, NPCs who have been worked out in considerable detail, like a 'real' player-character. These people will have their own goals and plots which may (or may not) involve the players. How to do this, will be covered later in the description of patrons.

Write up the trips and adventures of your band as stories and circulate them. This forces you to concentrate on describing a character's surroundings and equipment; and once these descriptions have been circulated, people all 'know' what a phase-interlocked grunge rifle (or whatever) looks like. This is important for the 'feel' of the game. If someone in the group has artistic talent, drawings are even better.

Let the players work out some of the background for you. They, too, can design a planet, an alien, a ship; sometimes this develops into whole

OF STARS

By Andy Slack

subsectors run by another gamer in which you can adventure.

You will find that after a brief period — usually a few months — the campaign becomes 'self-sustaining'; the characters already present, and the world descriptions, begin to generate scenarios and background information by themselves. Often thereafter, you will find that you are observing your universe as it unfolds rather than consciously creating it.

Players' Complaints

The first one to arise will be: 'What character class shall I be?' In other words, which career/service should the character enter? The best method for a new player is to ask him which fictional hero he'd like to imitate and insert him into an appropriate service. Alternatively, pre-dice a character for him; *Traveller* characters, particularly in the expanded generation mode, take a long time to dice up, during which some players may wander off and join another game. At the other extreme, there are those who don't actually play, but enjoy dicing up characters. Encourage these people to leave you the results, and you have a ready-made supply of NPCs . . . (something I've not actually tried yet is making new players start as Barbarians (from *Supplement 4),* so that being bewildered at the background is in character).

The next problem will be choosing a long-term goal for the character once he's been diced up. Many players will expect the life's purpose of their character to be spoon-fed to them. This is where your carefully prepared background and struggle will come in. Until he knows what kind of universe he's in, how can a player plan anything? Don't expect much for the first few sessions, because everyone involved has to learn their way around your universe. For really bad cases of confusion, use the method suggested for patron generation below.

Soon (particularly if hard-core *D&D* players) your group will ask the embarrassing question: how do I improve my skills? (Translation: Where are the experience points?) This occurs less frequently with experienced players, who tend to go in more for developing a character and global domination than accumulating experience points and going up levels. In all such awkward moments, never tell a player it is impossible to do something. Just make it very, very difficult. For example, most people in my group (including myself, to be fair) wanted experience points. So a system was devised, which ended complaints despite the fact that since its form stabilised only two people have gone up a level in any skill by experience. It's far faster to use a friendly instructor — and since *Book 4's* Instruction skill, the experience problem has died down.

Next we come to the hack-and-slayers. *Traveller* is not really for them. The first decent hit anyone scores on you in *Traveller* will render you unconscious at the very least. So even with restrained players, it's advisable for them to run a couple of characters each (two seems to be optimum —people can't usually develop more than two characters at once). In *Traveller,* fighting is something to be avoided if at all possible, as in real life. This seems to sit better with older or more experienced players.

Another complaint comes from people who have set their hearts on some particular item, usually powered armour or a phaser. Don't be afraid to put your foot down and say they can't have it, if it will upset your campaign. It is better, however, to let them have a reasonable facsimile — with a reasonable drawback. For example, see Joe Haldeman's *Forever War* for all the things that can go wrong with powered armour.

Referee's Problems

The main and recurring problem for a referee is setting up commissions. When all else fails, let the dice decide!

First, you must generate a patron. (This technique is also useful for working out personality NPCs, and the characters of inexperienced players.)

Dice up a suitable character. Examine his UPP, skills, and record. How does he look? His terms of service will give you his age. Does he look muscular (high strength)? Tough (high endurance)? Graceful (high dexterity)? Is he a good conversationalist (high intelligence and education)? What social class does he come from? Do his skills (Leader, Carousing, Streetwise) make him especially easy to get on with? And so on. UPP, skills, service. These tell you more about a character than you'd think. When a difficult choice appears, consult the dice for an answer.

Similarly, what kind of person is he? Is he smart (intelligence and education again)? Can you trust him? (Probably not, if he's got Forgery-3.)

The merchant in *Book 1,* provided as an example of character generation, is the sort of thing you will get here. Service history is a valuable aid in working out a character. Has he got wounds of some kind, for instance — yes, if he barely made his survival roll a time or two.

You now know what kind of person the patron is; what would a man like that do with his life? What is his long-term goal, and how close is he to achieving it? Once you know these things, since you know what the players' characters are like, you will know why he wants to hire *them* instead of anyone else. Usually there are few commissions which a specific, detailed patron actually would hire a given band for. They're fairly apparent.

If not, seek further information. Ask the dice: Is this commission concerned with some kind of person? (If so, dice up a random person or patron; generate a character to fit; flesh him out in the same way as the patron, and ask yourself: How would these two relate to each other, and why are the adventurers involved?) Or, is the job concerned with some kind of cargo? (Dice a random cargo on the trade and speculation table, and try to figure out why the patron is interested.).

This becomes easier as the campaign goes on, and the background which you've generated is invaluable. Eventually some characters will become powerful enough to hire other bands to do their dirty work for them — by which time they should have been retired from play, but will occasionally participate as military commanders, trading magnates, etc. In this case, they will already have a clear aim which the band can further, or they wouldn't have made it that far.

Another kind of 'commission' is the rumour; rumours can be simply rumours of a patron as generated above, or snippets of your background surfacing for the first time. If a scenario is alredy in progress, it will be fairly easy to think of a rumour which can help/thwart/confuse the party (delete where inapplicable). If the rumour is the starting point, then a piece of your local Library Data might be enough to spur the band into action. For example, on page 28 of *The Spinward Marches,* we note the planet Zila as a reknowned wine producer, while its neighbour Psyadi is ruled by a religious dictatorship which prohibits alcohol. Someone with a Jump-2 drive and few scruples could surely make quite a killing there, smuggling booze.

(A similar method to the patron/rumour generation process can be used to develop your background. You might dice up several nobles from *Supplement 4,* and declare them to be the last few emperors. Compare their service records. One might have died in service — did his successor assassinate him? Or, if he retired, was he forced to abdicate? If so, how?)

The most intriguing method of generating rumours can be used with great effect when you are refereeing several independent groups in the same campaign universe. One group can then uncover rumours of the other's activities. They may be recruited by the Imperium to stop those activities if the other group has been obnoxious enough. If the first group is rich enough, the second may decide to rob them. There are endless possibilities. This does give some problems when the groups meet; either you can call them together and watch them battling with a ferocity never achieved against NPCs, or you can 'split' your time-lines; you then have two parallel universes, in which each group in turn is used as a non-player gang while the other is run by the players concerned. In this case, with a little extra record keeping, after the fallout has settled each side can blissfully go on believing it has won — after all, if the groups met each other regularly the whole set-up would have been impossible.

There is a third, bastard kind of commission: The linked list of patrons. Here there is some vast treasure/intriguing rumour/ancient lost city, or some similar interesting thing which has been well-documented in your background as a legend, for example. The group runs into a patron who is tracking down the source of the legend. He hasn't much to go on, but he himself has a rumour which states that such-and-such a person knows some important key fact about the whole affair. When this person is unearthed at last, he too has a rumour, leading to a third patron — and so on for as long as your ingenuity holds out. Several of *GDW's* adventures run this way, with the group fulfilling minor commissions along the way, all the time gathering more evidence to lead them to the Big One.

Of course, there are times when all these fail, or you haven't had time to work out a scenario. In this case, there are a few standard fall-back options.

Trading. Someone will have a starship in most groups; if they have, they probably need money. Most groups in this position will cheerfully wander around trading and beating off the odd pirate. Frequently a commission will appear as if from nowhere, for example if they found the Zila/Psyadi setup described above. This requires at least one subsector mapped out, though not in great detail; just the stats. will do. Things like animal encounters can be diced up as they happen.

The shadows of the past. When a group has been going for some time, at least one of them will have made a powerful enemy. He could decide it was worth tracking the group down to settle accounts.

The arena. If a group is really hard-up, there is always the arena in which Dumarest frequently finds himself. Here, with varying degrees of legality, travellers down on their luck fight each other with assorted weapons to first blood or to the death. There is an arena at most starports of A, B, or C class where the jaded appetites of the nobility are slaked with the blood of others; the winnner gets a percentage of the bets made, and can expect to realise enough money for a High Passage after a few weeks or months — if he survives. ■

In Open Box, Science Fiction and Fantasy games and rulebooks currently in the shops are reviewed by independent authorities.

Quirks

EON PRODUCTS £8.95

Charles Darwin eat your heart out for the time has come for *Quirks,* the game of unnatural selection. *Eon Products,* famous for their originality and enjoyability in game production have done it again with *Quirks.* This is an evolution game for 1 to 4 players in which players create strange looking plants and animals (quirks of nature) and adapt them to survive changing climates and challenges from other Quirks.

As is now expected from *Eon,* the production and presentation is excellent. The imaginatively illustrated box houses superb full colour components. These are primarily sheets of die-cut cards, and it does take a little time to prepare all these for play to avoid tearing. But this is a minor complaint. When all the components are assembled the equipment consists of a climate track which governs the changing climate in which the Quirks must survive, 108 Trait Cards which are used to make plants, herbivores and carnivores, a Trait Value Slide, and player markers and tokens.

The object of the game is for a player to have his plant, herbivore and carnivore Quirk occupy the upper niche of the plant and animal kingdom in a given climate and defend them successfully against any challenges from other players' Quirks currently occupying the lower niches. In other words the object is to be King of the Oddball Jungle.

A player's Quirks are made by drawing trait cards. Each card is either the head, middle or tail of an animal, or top, midsection or end of a plant, each with a partial name which collectively make amusingly titled Quirks, e.g. blunkoon or cluggorg. There are endless combinations of potential Quirks and players can mutate them (substitute a section) to adapt to changing climates and fend off attacks from others. The combat consists of challenges against upper niche Quirks and this is done adding up values of the Quirks modified by the current climate. It all works very neatly and games are usually played in an hour. The solitaire game is a bit dull, but rules are also included for children (Quirklings) who are bound to love the artwork.

All in all it is totally absurd but great fun and *Eon Products* must be congratulated for coming up with another ace.

Overall: 9 **Ian Livingstone**

SHOOTING STARS

Yaquinto Publications—£11.95

Shooting Stars is a ship-to-ship tactical space game. The game simulates space actions between the years 2000 and 2055, with scenarios in five time periods ranging from the initial clashes of Soviet and US ships to battles between Earth Federation ships and ships of extraterrestrial origin.

The rules start with a basic game — the framework on which a more involved system is gradually built. At the start of each turn, players simultaneously plan the manoeuvres of their ships by placing action markers in the appropriate boxes on their control console sheet. Play then proceeds by phases during each of which a ship may turn (adjust facing by one hexside), thrust (move one hex forward) and/or drift (move one hex in the current direction of drift). A ship may fire on another within its field of fire (success of the shot varying with range and damage has the effect of reducing a ship's manoeuvrability, represented by a loss of available action markers. A ship is destroyed when all eighteen of its markers have been removed from play. At the conclusion of the turn the drift for the next turn is determined by noting the net movement for the current turn.

This system is delightful to play. The combat system plays very satisfactorily and has an authentic feel. Unfortunately, only two 2-player scenarios are included for the basic game, but players should have no trouble devising their own.

The advanced game introduces individual ship sections, and damage is taken to these during a combat. These rules reduce the abstract elements of the basic game and increase scope of play.

Unfortunately the advanced combat results table does not allow for any dependence of damage on the range at which one is firing, and most battles involve less manoeuvring than in the basic game and end with ships simply blasting away at each other at close range until one was disabled.

The optional rules section contains a number of additonal rules modules, any of which may be used in conjunction with the advanced game, and some with the basic game.

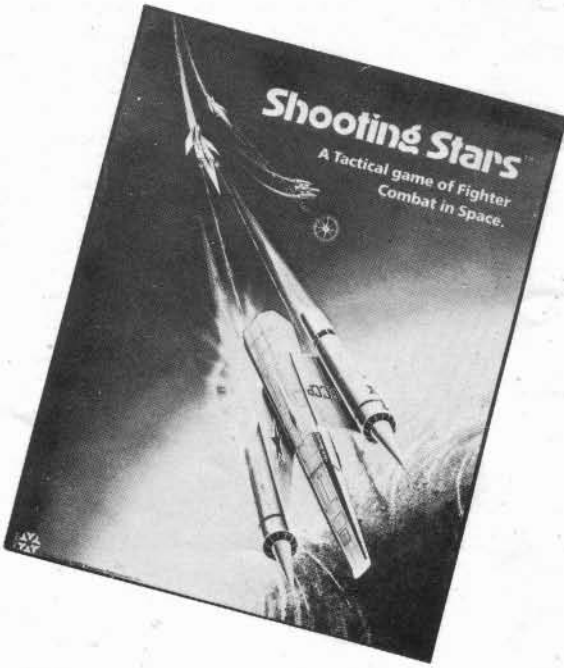
These are a mixed bunch. Some actually inhibit intelligent play — such as a rule involving energy expenditure for ship functions which flatly discourages manoeuvre. But others, in the form of asteroid belts and off-map black hole gravity, added considerably to the feel of the game.

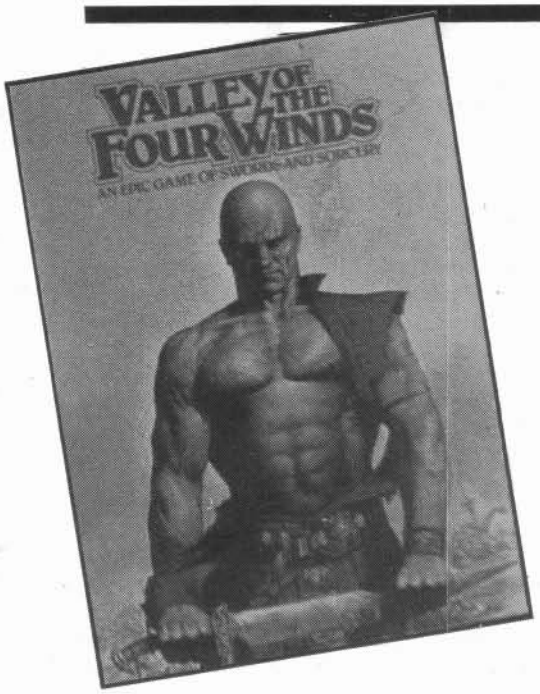
The optional weapons section includes rules for missiles, vampire fields, tractor beams, time warps and other unusual weapons systems. These put a lot of variety and uncertainty ito the game, particularly since the weapon you select need not be revealed until it is deployed.

The rules are good — concise but also complete. Because they contain a variety of advanced and optional rules, players will be able to put together a package of rules that reflects their own likes and complexity/playability balance.

If the idea of *Shooting Stars* appeals to you then the game will also. The system is simple, and it works. It fully lived up to the expectations formed on first seeing the box. But there is a strong negative point in the cost. The box contains only a hex map, slim rules booklet, dice, die cut counters and a few accessories such as the control console shoots. These are all very attractive, but hardly seem to justify the high price. Since all you are getting for your money is the basic framework, you would be well advised to take a look at some of the many similar games on the market before making up your mind what to buy.

Overall: 8 **Nick Henfrey**





VALLEY OF THE FOUR WINDS

Games Workshop – £6.95

When I discovered that there was a game based on *Valley of the Four Winds,* I winced. How could anyone produce a game from such an unlikely source?

With trepidation I prized off the lid of the glossy bookshelf box, sadly fast becoming a display technique for even the smallest game. However, *Games Workshop* do not sell you short in *Valley of the Four Winds.* Besides rulebook, countersheet and dice you will find the story from *White Dwarf,* and best of all a beautiful, full-colour map, already mounted on board. No back-folding of map-sheets is necessary, and the counters won't flip over at crucial moments.

First impressions of the game may not be favourable to those who prefer well-structured designs, in which one playing piece acts in much the same fashion as another. There are a lot of complex special rules and pieces, all of which can be crucial to the game. However, the complexities are essential, reflecting the dangers encountered by Hero on his wanderings. The rules are well-written and unambiguous, with the special rules clearly marked.

The game begins with the Wind Demon sitting in Farrondil and with Hajjin, the magician who brought it into the town, existing only as a statue somewhere in the Stonefinger Mountains. One player has the forces of Evil and must take and hold Farrondil, while the other has the Goodies, who must destroy the Bell using the Swan Bones and eliminate the Forest Orcs. All the monsters and personalities in the story are worked in and most play a useful part, though the Wizard of the Woods and the Forest Monster are of negligible value.

The game divides neatly into two types of action, namely the hacking and slaying of the conventional units and the subtle activities of the individual characters. The game hinges on the latter, by means of cunning exploration rules, which force pieces to disperse throughout the playing area. Only through exploring certain hexes can either player gain the additional individuals which will be essential later in the game, and neither player knows where they will appear. There is a lot of luck involved in Exploration, but any advantage won here must be translated into material gain in the centre of the board around Farrondil. Each player must race his special pieces back to Farrondil, while defending outlying replacement bases, from which Units are reinforced. He who controls the Wind Demon can literally blow his opponents away, but woe betide the Evil player who loses Hajjin or the Good player who loses Hero.

Valley of the Four Winds is free-flowing, fast-moving, and fortunes swing wildly, but the battle builds gradually into a final tempestuous climax, which can balance on the most slender of knife-edges. The tactical system is simple, each piece having an allotted score which must be successfully thrown on 2d6 for the piece to hit an enemy, and a die modifier which makes it more or less vulnerable to attack. Game balance is achieved by giving the Good player better normal units, while the Evil player has more special pieces.

Lewis Pulsipher has designed a game which is simple enough for the novice to tackle, and yet sufficiently demanding to offer a challenge to the experienced fantasy gamer. Information needed by the players is quickly and easily available. It is an ambitious project, successfully executed, and makes a very enjoyable fantasy game.

Overall: 9 **Alan Paull**

TWILIGHT'S PEAK

Games Designers' Workshop – £2.50

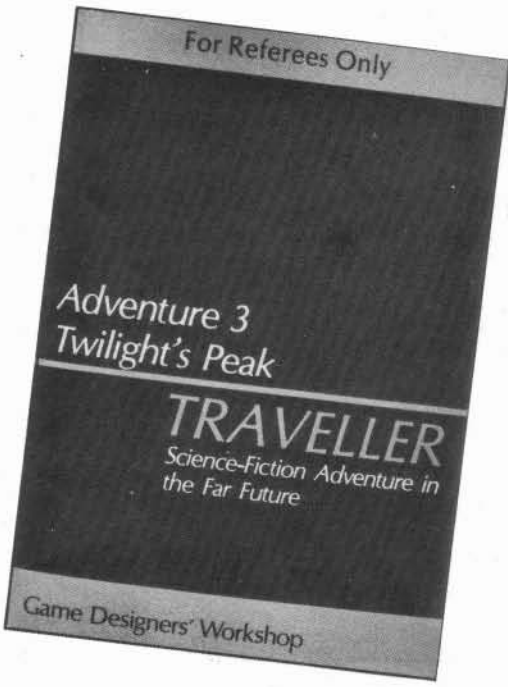
This book is Adventure 3 for *Traveller,* and requires its buyers to have the basic *Traveller* rules (Books 1–3) at hand to use it.

In my opinion it is not only the best *Traveller* scenario yet written, but the best FRP scenario of any kind I have ever seen.

Hyperbole aside, this is the basic plot of the scenario: A bunch of down-at-heel merchant characters have finally paid off the mortgage on their free trader. With failing drives and only a few thousand credits left, the crew – and a few friends working their passages – decide to travel down the Spinward Main, a major trade route in the Spinward Marches, in search of profit. At this point, a rumour is heard: somewhere along their proposed route lies a long-lost naval task force carrying a fortune in drugs.

As the crew seek profitable trade along the Main, new rumours surface, providing additional clues to the location and nature of the missing ships. The plot thickens as the mysterious Octagon Society and tales of powerful alien artifacts appear . . . But it would be cruel to reveal more.

Contrary to my expectation, this adventure is no more expensive than usual, although it is larger. It contains a wealth of background information on the worlds, organisations etc. encountered, more Library Data (always useful), maps and animal encounters for the world on which the missing ships lie, detailed descriptions of the immediate vicinity of the wreck, a map of the Spinward Main (which snakes through Regina, Lanth, Rhylanor and Aramis subsectors) with brief descriptions and a rumour for each world. In additon, the final section of the book contains definitions and character generation procedures for an alien race, so that the book is still useful after the adventure has been completed. Just which race it is, I shall not reveal . . .



The starmaps are presented in the new format, with assorted bases and fuelling points indicated by symbols on the map so that it is unnecessary for the group to continually refer to the associated stats. This system is also used in Adventure 4, *Leviathan* but to be fair, number 3 had it first. It is a considerable improvement over the *Spinward Marches* maps.

The adventure itself is more structured than earlier ones in that the players have fewer options; certain events are forced upon the players whatever they do, thus reducing their freedom of action. Unfortunately, this adventure must have certain rumours presented at certain times or it will not work fluidly – but what referee or DM has not had to do this himself? Handling the rumours requires some skill, otherwise players will either ignore them or be led at once to their ultimate goal. Ideally they should have to collect most of the set of rumours before realising what the first few actually mean, a process which will take several sessions of play and perhaps six months of game time.

In conclusion, I can only say: This is how *Traveller* should be. Buy it.

Overall: 10 **Andy Slack**

DETECTIVES

by Marcus L Rowland

The detective is a new *AD&D* character class whose functions are the solving of mysteries and the restoration of Law. Detectives may be human, half-elven or elven, and must be of Lawful-Neutral alignment. Since detective spells are quasi-clerical in origin any change of alignment may result in their loss. Detectives cannot be multi-classed.

The skills of a detective are similar to those of thieves and assassins plus limited spell use at fourth and subsequent levels. The spells used are quasi-clerical and restored by the passage of time.

Detectives fight as thieves of the same level, can use any weapon except spears, lances, oil and poison, and may use leather or light chain armour and small shields. Some of their thievish abilities (marked * below) cannot be performed in metal armour or while carrying shields. Detectives gain a 5% bonus on their hit probability in weaponless combat, as a result of special training they receive before commencing their adventures. This training also gives +1 hit probability when striking to subdue.

The minimum prime requisites for detectives are strength 14, intelligence 14, wisdom 10, constitution 10, dexterity 12, charisma 7. No bonuses are gained for high prime requisites.

Detectives can use those magical items usable by thieves plus chain mail and shields. They cannot make spell scrolls, but can use spell scrolls in the same way as a thief.

Level	Experience Points	Hit Dice (d6)	Spells 1	2	3	4	Title
1	0-2000	1	-	-	-	-	Snoop
2	2001-4000	2	-	-	-	-	Ferret
3	4001-8000	3	-	-	-	-	Bloodhound
4	8001-15001	4	1	-	-	-	Shamus
5	15001-30000	5	2	-	-	-	Gumshoe
6	30001-60000	6	3	-	-	-	Eye
7	60001-120000	7	3	1	-	-	Dick
8	120001-250000	8	4	1	-	-	Sleuth
9	250001-500000	9	4	2	-	-	Investigator
10	500001-1000000	10	5	2	-	-	Judge
11	1000001-1500000	10+1	5	3	1	-	Detective
12	1500001-2000000	10+2	6	3	1	-	Detective II
13	2000001-2500000	10+3	6	4	1	-	Detective III
14	2500001-3000000	10+4	6	4	2	-	Detective IV
15	3000001-3500000	10+5	7	4	3	1	Detective V
16	3500001-4000000	10+6	7	5	3	1	Detective VI
17	4000001-4500000	10+7	7	5	4	1	Detective VII
18	4500001-5000000	10+8	8	5	4	2	Detective VIII
19	5000001-5500000	10+9	8	6	4	2	Master Detective
20	5500001+	10+10	8	6	5	3	Great Detective

At eighth level the detective must acquire a headquarters in a large town and advertise his services for hire. The detective must not refuse to aid any Lawful cause of his clients.

At tenth level the detective will attract 1–6 loyal followers (who will not necessarily be of the detective's alignment). If there is a single follower it will be a detective of level 2–5, otherwise the followers will be randomly chosen fighters, thieves or magic-users of levels 1–2.

By twelfth level the detective's constant search for information will have given him an accumulation of knowledge similar to that of a sage. This knowledge will be general knowledge of a broad area (e.g. botany) plus special knowledge of a topic within that area (e.g. orchids). For a full list of the topics studied by sages see the *AD&D DM's Guide*, or DM's may like to pick their own topics. For each additional subtopic of the main area of information the detective must gain two levels and spend as much time studying as he would learning a language.

DETECTIVE'S THIEF AND ASSASSIN SKILLS

Pick Pockets	As Thief less 15%
Open Locks	As Thief less 10%
Find/Remove Traps	As Thief less 10%
Move Silently*	As Thief less 5%
Hide in Shadows*	As Thief less 5%
Hear Noise	As Thief
Climb Walls*	As Thief less 10%
Read Languages	As Thief
Disguise Self	As Assassin less 10%

Detectives have an extra 10% chance of noticing disguised assassins, and consequently many Assassins' Guilds declare vendetta against detectives entering their area of operation.

Detectives may also track in a manner similar to rangers, but underground and in urban environments the detective must have observed the quarry within one turn (10 minutes) of commencing tracking, while outdoors the base chance is only 50% minus 10% for each twelve hours elapsed before tracking, minus 35% for each intervening hour of rain, and plus 1% for each additional creature.

There can only be one great detective in a city, and if another enters the two will either engage in non-lethal combat with the loser being downgraded to master detective and leaving the area, or enter an agreement where one specialises in consultancy work and never leaves his home while the other undertakes only active cases. This involves sharing fees and magical equipment, and the followers of the detectives must each decide if they wish to co-operate. If such an agreement is reached the detectives may set up a detective agency, which will attract 2–5 additional detectives of levels 1–4 and up to 12 (roll 1d12) other followers. Lower level detectives may also set up agencies but these will not attract followers; all staff will be hirelings.

DETECTIVE SPELLS

Level 1

Comprehend languages: Identical to the 1st level magic-user spell.

Date: Range 1", duration special, area of effect ¼" level, components V, S, M. casting time 3 rounds, no save.

This spell establishes the elapsed time since a specific event with accuracy of 20% improving by + 1% per level. The spell is cast on evidence such as footprints, broken swords and the like using a mixture of powdered silver and graphite (minimum value 20 gp).

Detect evil/good: Range 6", duration ½ round/level, area of effect ½" path, casting time 1 round, save negates.

This spell is a weaker form of the clerical *detect evil* and will only detect strong sources. The detective must select whether he wishes to detect evil or good, and must cast separate spells for each. Material component is a reusable willow wand.

Detect lie: Range 1", duration ½ round/level, affects one person components V, S, M, casting time 5 segments, save negates.

By using this spell the detective can tell if the subject is telling a deliberate lie but cannot detect half-truths or evasions. The subject is under no compulsion to tell the truth. The material component is a reusable silver rod, value 25gp.

Detect secret door: Range 3", duration 1 round/level, area of effect 1 Level, components V, S, M, casting time 1 round, no save.

This spell outlines secret or concealed doors in the area of wall or floor tested, provided that they are not protected by spells such as *guards and wards*. The spell's material component is a bag of flour or soot which is hurled at the area tested and a reusable wooden rod cut from a doorframe.

Detect undead: Range 3", duration ½ round/level, area of effect ¼" path, components V, S, M, casting time 3 segments, no save.

This spell informs the detective if there are undead along a narrow path provided they are not shielded in some way

from detection. Material component is a bone rod.

Grade metals: Range object touched, duration special, area special, components V, S, M, casting time 7 segments, no save.

This spell identifies the metals in an object provided they are also present in the material component, a ring alloyed of up to six metals. The spell also indicates which metal is most common in the object but will not indicate if there are unidentified metals present, even if they are most of the metal in the object studied.

Level 2

Detect chaos: This spell is a modification of the *detect good/evil* spell and reveals strongly chaotic beings provided they are not protected against it, and fail to save. The spell's duration, range etc. are the same as for *detect good/evil.*

Detect evasions: This spell is a modification of *detect lie* and its range, duration, etc. are the same. The spell will not detect outright lies. If the detective is 11th level or higher the two can be cast as a single 3rd level spell giving tripled range and duration.

Detect specific metal: Range 2" +½"/level, duration 5 segments/level, area of effect ½" path, components V, S, M, casting time 5 segments, no save.

By use of this spell the detective can detect specific metals provided he holds the right material component, a rod of the metal he wishes to detect. Only one metal can be detected on each casting. The rods can be reused.

Escapology 1: Range 1 person, duration special, components V, M, casting time 5 segments, no save.

This spell causes ropes and simple bindings to fall from the detective or another person he touches, provided that he can pronounce a single polysyllabic word. The material component for this spell is a string made from the detective's hair then knotted, unknotted, and kept in contact with the detective's skin until the spell is used. Once the spell has been used a new string must be prepared. If the word of the spell is interrupted the spell will not work and the string will be of no further use.

Read codes: Range special, duration 1 round/level, area special, components V, S, M, casting time 4 segments, no save.

This spell allows the reading of any message seen or heard provided that the message has been coded from a language the detective can read. The material component is a piece of paper covered in runes which must be burnt as the spell is pronounced. This spell can be cast with the 1st level *comprehend languages* spell to give a 3rd level spell of double duration incorporating translation from unknown languages.

Reflect the past: Range special, duration 1 round + ½ round/level, area special, components V, S, M, casting time 3 rounds plus duration of effect, no save.

This spell produces an image of a past event in a basalt mirror (cost 50 gp), provided that the place observed is visible in the mirror before the spell is cast. The detective can see back 1 hour per level, but must know to within 10% how long has passed since the event to be studied occurred. If it was dark at that time the detective must have infravision in order to produce an infravisual image. Since the detective must concentrate on casting and maintaining the spell a second person must look at the mirror. The material components of the spell are the mirror (which shatters at the end of the spell) a gold wand (150 gp, reusable) and herbs and incense consumed in the casting. The efforts involved in casting this spell will leave the detective unable to fight for a number of melee rounds equal to 20 minus his constitution. Magical protection against observation may block this spell, and some of the more powerful Gods, Demigods, Devils, and Demons may notice and react to observation by this spell.

Speak with animals: This spell is identical to the 2nd level clerical spell.

Level 3

Detect invisibility: This spell is identical to the 2nd level magic-user's spell.

Detect metals and kind: An improved form of *detect specific metals* using a wand of mixed alloy rather than the pure metals used in that spell. The spell has the same range, duration, and limitations to its analytic powers as *grade metals.*

Escapology 2: This spell is similar to *escapology 1* but causes locks on fetters and chains to open. The spell's material component is a small working silver padlock which must be locked then picked open by the detective and kept by his skin. The padlock can be reused but must be locked and repicked after each casting of the spell.

Know alignment: Identical to the 2nd level clerical spell.

Locate object: Identical to the 2nd level magic user spell.

Read hidden message: An improved form of *read codes* which makes messages in invisible ink, braille, knotted string and the like understandable. The spell's other specifications are identical to that spell and it can be combined with *comprehend languages* to give a 4th level spell of double duration.

Speak with plants: Identical to the 4th level clerical spell.

Truth: Range person touched, duration 1 round/level, area special, components V, S, M, casting time 1 round, save negates.

This spell compells its victim to give truthful but literal answers to all questions asked, but the victim will not volunteer information and can still attempt to escape or fight.

Vision of the past: Range special, duration 4 rounds + 1 round/level, area of effect 4"+1"/Level, components V, S, M, casting time 10 rounds plus duration of effect, no save.

This spell produces a three-dimensional image of an event that occurred in the area on which the spell is cast, provided it is known within 10% how long ago it occurred. The reach of this spell is 1 day at 11th level, doubling for each subsequent level. The area treated must be dusted with fine crushed lodestone, ringed with crushed ruby (minimum value 200 gp), and the air above must be filled with fine incense smoke lit from one side by a lantern or similar strong directional light source. If no visible light was present at the original event an image will still form but it will be grey and ill-defined. The spells caster cannot observe the result due to the concentration the spell requires. The spell has the same hazards as the spell *reflect the past* and is also blocked by spells against observation.

Level 4

Blink: As the magic-user spell.

Escapology 3: An improved version of *escapology 2* breaking welded and riveted chains.

The material component is a metal fetter which must be welded, riveted, and hammered closed then forced open by the detective by non-magical means. The detective must then keep the fetter, still open, against his flesh until it is used for the spell. A new fetter must then be prepared before the spell can be cast again.

Feign death: As the magic-user spell.

Improved metal detection: This spell extends *detect metals and kind* to detection of any of the common metals, not just those in the rod used. The detective will be able to detect any metal he has knowledge of, know its concentration in the object detected and know if other unknown metals are present. This spell has double the range and duration of the 3rd level spell.

Improved vision of the past: This spell gives a longer duration (10 rounds + 2/Level) and a far greater penetration into the past, one year for each level above 14th of the detective. The spells casting and components are otherwise identical, as are its hazards and limitations.

Polymorph self: As magic-user spell.

Ungag: All specifications special, casting time 4 rounds, no components, no save.

This spell gives a detective a chance of escape if bound or chained and gagged. By shaping a precise mental pattern and thinking a series of polysyllabic words the detective causes gags to fall from his mouth, thus letting him cast one or other of the *escapology* spells. The base chance of this spell working is 10% plus the detective's level.

Water breathing: As the magic-user spell. ■

Dear WD,

Derek Carver's letter re *Mythology* is interesting if only because it reveals what variety there is in this hobby. I would think seven hours is a reasonable time-span for slow players, and certainly you are not going to get it below five hours. I regard these times as acceptable, but then in our playings we have got down into the southern area several times. The playing of *Mythology* is always varied, and if all players persist in hanging around Greece one will, indeed, fail to visit the whole map, I have played games where all heroes start a veritable Volkwanderung as soon as they can. Derek's variant may open the game to the three hour gamers but I strongly disagree that they do not lose its flavour. Many of the rules are simply personal preference, *but* (and it is a very big but) the rule requiring one power point to move a Hero is a fatal weakening of the most important facet of the game, that of moving a 'normal' number of units without spending anything on them while stashing the points up in some other feature for a coup. This variation is wholly negative and destructive to the subtle nature of the game, now any Hero who moved was controlled and can be killed for Glory, no risk of losing it is incurred by killing an uncontrolled Hero. Perhaps Derek's group never got involved in this game feature — hence his belief in the advantage of his rules.

Regards,
Charles Vasey, Croydon, Surrey.

Dear WD,

I *D&D* in the area of Bromley and Orpington. At the moment I play an 11th level paladin. However, I have a small query about the bard character class. Basically it is this: can bards ever have assassin abilities? Recently I managed to sneak a look at *TSR's Rogues Gallery.* It occured to me that while there were rangers as well as fighters in the fighters section there were no assassins in the thieves section! So if it's possible, a little advice, please?

To change the subject, some praise of your excellent magazine. *Fiend Factory,* provides some of the most exciting monsters to Dice & Deal with.

Character Conjuring is one of your best articles ever!

Finally keep up the good work, and may you never lose your towel.

Ever an adventurer,
T.J. King, Bromley, Kent.

—While this is obviously up to the DM concerned, and the Player's Handbook *implies that during his thievish phase a bard could be an assassin (retaining the abilities thereafter), we would recommend for reasons of play balance that the bard — already a powerful class — not be allowed assassin powers in addition. The historical prototypes of the class — skalds, jongleurs and the true Celtic bards — were not in any case noted for using such powers.* —Ed

Dear WD,

. . . I would appreciate some help on how much treasure a DM should put in his dungeon. In *White Dwarf 18* Albie Fiore's *Halls of Tizun Thane* had several hundred gp at various points, with a couple of treasures of over 1000 gp and an unspecified — but obviously valuable — final hoard. *Grakt's Crag* by Will Stephenson is also enjoyable, but the main treasure is 350 gp with four magic items and no other treasure much over 100 gp. Although *Grakt's Crag* is smaller, it is designed for higher levels and I feel that the difference is too great.

Incidentally I enjoy the mini-modules, but would appreciate more at low levels (1st and 2nd) since this is a very useful way of introducing new players and of re-starting players whose characters have just bitten the dust.

Keep up the good work,
Graham Lee, London.

—The question of how much treasure to put in a dungeon is one whose answer varies from campaign to campaign. How much treasure is to be won depends on the particular game world and group concerned; it should be enough to make the efforts of the players worthwhile, but not so much that characters no longer need to undertake the hazardous adventures for which they are famous, having bought the neighbouring kingdom with some left over for lunch. The DM should feel free to alter the printed amounts of treasure to suit his own needs and wants, especially in mini-modules which are not set in a single, consistent game world. —Ed

Dear WD,

I received my copy of *White Dwarf 22* yesterday and was shocked to read in *Fiend Factory* about Ungoliant.

I wish to point out that, in *The Two Towers* Chapter 10, Tolkien says of Shelob, daughter of Ungoliant, "No soft spot had she save only her eyes". I think that Ungoliant would be of a like make-up. Therefore I suggest she be made A.C. -6 all over and her eyes be made A.C. 6.

Also I feel that she would not attempt to eat someone outright but would attempt to ensnare them in her web, as she tried with Melkor in the *Silmarillion.*

Yours sincerely,
Ian Turton,
Tonbridge,
Kent.

Dear WD,

. . . I should like to comment upon the editorial in *White Dwarf 22.* I myself play several different RPG systems and it is my experience that it is usually the most logical systems that have proved most popular, both as a separate RPG and when incorporated into existing games. It is this which has led me to believe that, although *D&D* dominates the existing FRP market, it, along with similar games *(C&S, Bifrost, Arduin* etc.), will soon be superceded by the 2nd & 3rd generation games such as *RuneQuest* and *The Fantasy Trip* both of which offer more realistic, but still emminently workable systems. The older works would still continue as highly useful sourcebooks, providing as they do many innovative and interesting ideas (e.g. *Bifrost's* rules for divine intervention), but on the whole there will be a swing away from over-complication and the stifling effect of some of the older systems.

I would also like to take this chance to thank Rick Stewart for his excellent article *Robe & Blaster,* one of the most usable additions to *Traveller* that I have seen for some time.

Yours from Storm Walk Mountain,
Ivan Hohnson, Bushey, Herts.

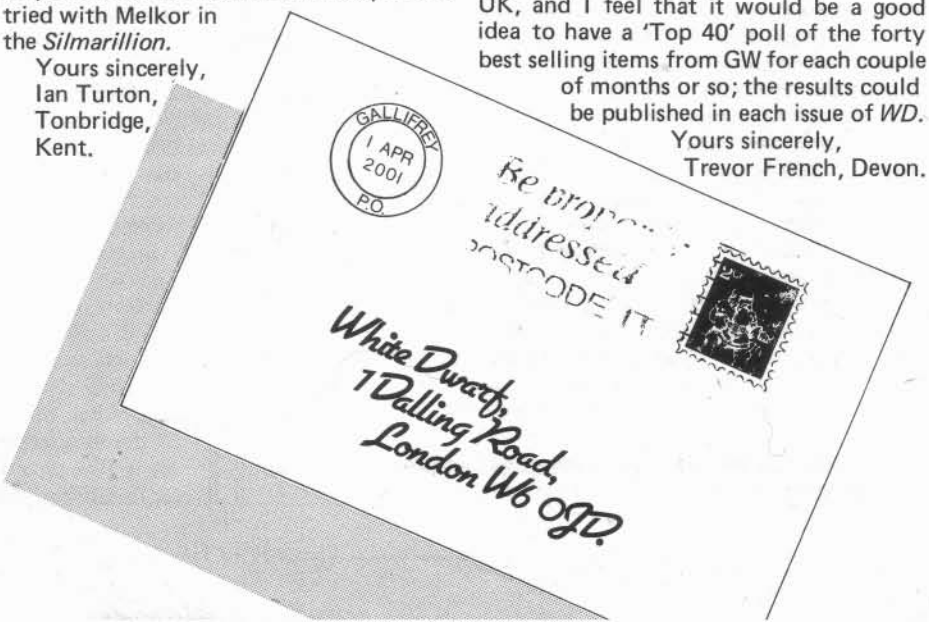
Dear WD,

Though *White Dwarf* is, in my opinion, the best gaming magazine to be found anywhere, I feel that of late the subject matter is worsening. I enjoy using such creatures as the Hook Horror, Githyanki and Svart, but find no inspiration in the likes of the Crystal Golem, Grey Sqaarg or Creeper — they are too much like their *Monster Manual* counterparts.

The new character classes 'conjured' since issue 18 are also too much like those in the *Players' Handbook,* or totally ridiculous like the *Merchant* (issue 21). However, if the *D&D* articles have worsened, then the *Traveller* articles have greatly improved — *Star Patrol, Starbase* and *Criminals* are all very useful additions to the rapidly expanding *Traveller* rules, and *Robe and Blaster* was well worth waiting for.

But enough of this. Gaming is obviously becoming more and more popular in the UK, and I feel that it would be a good idea to have a 'Top 40' poll of the forty best selling items from GW for each couple of months or so; the results could be published in each issue of *WD.*

Yours sincerely,
Trevor French, Devon.



The Lair of Maldred the Mighty

by Mark Byng

The Lair of Maldred the Mighty is an AD&D mini-module intended for experienced players with characters of moderately high level. It is the prizewinning entry in the White Dwarf D&D Scenario Competition. Second place in the competition was shared by Martin O'Donnell's House of Silence, S. Hartley's Castle Varr and Daniel Collerton's Hive of Hrrr'l (WD23). Will Stephenson came third with Hell's Portal. Two other scenarios merit an honourable mention: The Riddle of Helgor and Lostigar by Eddie Whitaker, and Guy Street's Lantern of the Soulless.

This Introduction

This adventure is for a party led by high level paladin or good cleric, for it is such a character who will be summoned to a Temple and informed that a chrysalis of potent, but immense evil has been discovered. If willing, it will become his or her task to gather together a group of adventurers and destroy the chrysalis before it hatches. The party may keep any booty that it discovers, and clerical restorations, raising of the dead and cures will be made available, upon the expedition's return, at a special cheap rate. If the task is accepted then the expedition leader will be given the following information.

Players Introduction

1000 years ago, Maldred, an evil magic-user/priest, usurped the throne of the kingdom of Elgannon, re-named the land Nastrond and proceeded to build an empire of evil. The Arch-Devils that Maldred revered. The Arch-Devils that Maldred worshipped were pleased with this expansion of evil and as Maldred was elevated to the level of High Priest, but, as with all such evil creatures, this was not enough for Maldred. So even as his armies expanded his empire, Maldred would secretly plan a simulacrum of himself, leaving behind a simulacrum of himself, and as he searched Maldred found ruined palace (leaving behind a simulacrum of himself) and search the world for some means of making himself immortal and as powerful as his demi-lords. Maldred knew After many years of searching Maldred found a ruined temple, hidden in the icy wastes of the north, and in it that temple an ancient tome which held the secrets of eternal life and awesome power. Maldred was the only person who could read the tome. Maldred was the his secret and so he hid the book far from Nastrond, masters would destroy him if they discovered protected by strong walls, deadly traps and screens to prevent its discovery. It was this that Maldred knew guardians, as well as powerful minions and terrible hiding place, preparing to withdraw from the world and study the ancient tome, while Maldred was the launched a devastating attack on the empire of Nastrond which culminated in the blasting of its very foundations and the pouring in of waters to form a sea (now known as Morfallos), and so all creation believed that Maldred was dead.

All this has been painstakingly pieced together over the many hundreds of years since the fall of Nastrond and long have the forces of good searched for that hidden place in the hope that it will be found before Maldred completes his metamorphosis into an Arch-Devil, for it has been discovered that the tome found by Maldred is in fact the evil Book of Yandross which must be studied for 900 years before it will confer its powers upon a reader and for all that time the reader is helpless, wrapped in a fragile chrysalis, unable to perceive the outside world. But the 900 years are almost up and only now have scouts found what may be the hiding place on a tiny, mountainous island in the tropical landscicked sea of Madallon.

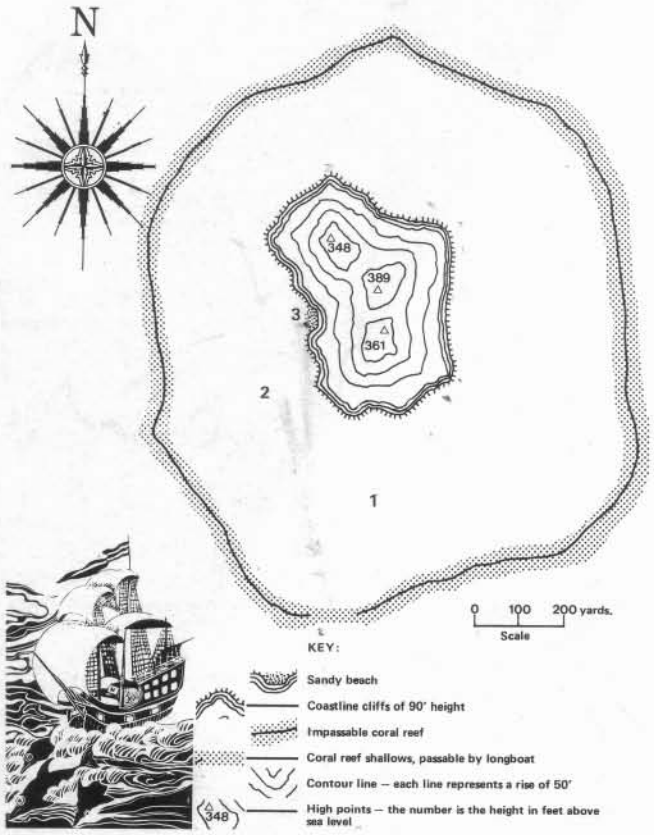
The expedition will be provided with the use of 2 small galleys (60' long by 15' wide drakkars) for reaching the unnamed island. Neither is equipped with a ram but each has 2 ballistae on board, 1 fore and 1 aft, and 2 longboats which are 15' long by 4' wide and will hold up to 4 fully-equipped adventurers and 2 sailors. The crew of each galley consists of 4 oarsmen, 6 ballistae crew, 4 marines and 2 artillerists (all in leather armour plus shield). Each crew member has a scimitar and a dagger. The crew also carries the following additional weapons: 20 x 10' long spears; 10 shortbows and 100 arrows; 80 javelins (which cannot be used in a ballista) and 40 harpoons (used in the ballistae). The crew will only engage in combat if their vessels are endangered. At no time will they attempt to invade the island or put themselves at risk; they are not marines, only navigators. The island is surrounded by a coral reef, so the only possible landing point on the island is a small beach (the reef on the island's coastline comprised of tall slippery cliffs without ledge or crevice). Once the party has disembarked on the beach the party must row the longboats back to the galleys. The party must leave through a narrow pass in the cliffs which surround the beach. The galleys will wait 4 days before leaving.

A cryptic clue has been provided by the only divination spell to penetrate the magic screens which mask the island, let the players make of it what they can:

Ancient guardian lies in wait,
Monger the weeds hard by the gate.
Snapping mouth and tap'rous breath
Bring a searing, grisly death.
Mighty Shassaq is its name,
Known by men as "Sailor's Bane".

Information for the DM

Each galley has a hull value of 12, each longboat has a hull value of 3. The crew are all fighting men: oars-men and ballistae crewmen are 0 level with 6 hit points; mates are 1st level with 8HP; lieutenants are 2nd level with 12 HP; artillerists are 3rd level with



16HP (this means the ballistae are fired with the same hit probability as a 3rd level fighter); and the captains are 5th level with 25HP.

The distance that the galleys must travel to reach the island may be as long or short as the DM desires. Encounters outside of the immediate vicinity of the island have not been included but it is hardly likely that the journey to the island will be uneventful and any number of encounters may be introduced at the DM's discretion.

In the following descriptions, MM indicates a monster from *TSR's Monster Manual;* DMG an item or rule from their *Dungeon Master's Guide*. Monsters have their basic statistics given in the format (Armour Class; hit dice; hit points; attack) when first encountered.

Population of the Area Surrounding the Lair of Maldred the Mighty

1 SHASSAR, AN ANCIENT DRAGON TURTLE (AC6; 12d8; HP96; Att 2-12/2-12/4-32 + steam breath)*[MM]*. Placed here by Maldred when she was just a hatchling, Shassar has never felt inclined to leave and regards the lagoon as her territory which she will jealously guard against all intruders. Despite the abundant fish supply (and probably due to her contact with Maldred), Shassar has developed a taste for human flesh, so all entrants into her little world will be considered as being on the menu.

2 THE WRECK
An old wreck of a small galley can be seen lying on the bottom here in about 40' of water (this galley came into the lagoon many years ago, before the coral reef had grown too large for ships to enter, it promptly had its bottom smashed in by Shassar who then ate most of the crew). If investigated there is a 10% chance per round per diver that some item or creature has been encountered near the wreck, roll 2d4:

Dice
Roll Discovery
2. A skeleton lying half buried in the sandy bottom. The only thing on it is a pair of shiny bracers *(Bracers of Defense AC4)[DMG]*; there is a 50% chance that the diver will also notice an uncorroded +2 *War Hammer* nearby *[DMG]*.
3. The diver has encountered a giant moray eel. (AC6; 5d8; HP23; Att 3-18)*[MM]*.
4. A small rusty iron chest, so corroded that if moved it will break apart, revealing: 10 obsidian cubes (1" per side, worth 50 gp each), 10 moonstones (80 gp each), 5 black pearls (500 gp each), a pair of silver & gold bracers (700 gp), a pair of identical wrought gold lions (1000 gp each) and a brooch of gold studded with amethysts (4000 gp).
5. A wooden chest has rotted away revealing the ingots of precious metals which it once contained: each ingot weighs 20 lb, there are 4 of copper (1 gp each), 9 of silver (10 gp each), 7 of gold (200 gp each) and 2 of platinum (1000 gp each).
6. A bronze chest, still intact but the hinges and lock are corroded shut (treat as being *wizard locked* as regards difficulty in opening). Inside are a very good quality gold necklace (1900 gp), an ornate silver ring formed by two entwined snakes which have obsidian chips for eyes and a small jade stone held between their jaws (2000 gp); a 2' long, ½" diameter copper rod with eight green bands inlaid at one end, written along its length in *invisible* magic script (any reader must be able to *see invisible* and *read magic)* are the words 'Dominus Vobiscum'. This is a special *Rod of Resurrection [DMG]*; the green bands indicate how many charges are left (8) and the invisible words are the command words to activate its power; *but* it is aligned good and will only *resurrect* persons of that alignment. It is usable by any paladin or ranger of 9th level or above or by any good cleric. The last item in the chest is a small iron flask sealed with rune-inlaid wax: Inside is a viscous blood-red liquid which has a metallic taste/odour (a *Potion of Heroism)[DMG]*.
7. The diver has encountered a patch of strangle weed (AC6; 3d8; HP15; Att by entwining)*[MM]*.
8. A skeleton, half buried under wooden beams, wearing an uncorroded copper ring (a *Ring of Protection +1)[DMG]*.

If a diver uses a *detect magic/gems/precious metals* ability then the chance per round of an encounter is 40% and the first roll of 2d4 is ignored and re-rolled if it is a 3 or 7. (Each item may only be recovered once but creatures may be encountered repeatedly.)

3 THE BEACH
Tall (90'+), steep cliffs, without ledge or crevice, apparently cut this sandy beach off from the rest of the island but near the centre of the rock wall is a small, 10' high cave with a narrow, 10' high passage leading from its rear. 30' along this passage stands a small obelisk (1' x 2' rectangle base, 8' high) which is made from a sickly green stone, veined with blood-red lines and carved with runes. The passage ends in a large, *wizard locked* iron door (10' high, 2" thick and weighing 4000 lb). It was once barred and padlocked but both bar and broken padlock now lie on the floor in front of the door. The door's hinges are not discernable from this side.

The obelisk is the first of the powerful wards that Maldred has left to protect his Lair, it is formed from stone quarried from the deepest of the nine hells. It

is magically bonded to the rock floor of the passage and its saving throw vs. all attack forms (hard blow, fire, frost, *lightning, disintegration* etc.) is always 2. The runes on the obelisk are very evil in nature and any non-evil being attempting to read them will react as if they had read *illusiory script* and will not remember what they saw. The obelisk itself radiates a 30' diameter *circle of enfeeblement*, this reduces the victim's strength by 50% (acts as *ray of enfeeblement*, except that there is no saving throw and the effect only lasts while the victim is within 15' of the obelisk). Any non-evil neutral who touches the obelisk will receive 2–8 points of magical damage per round, anything which is aligned good touching the obelisk will receive 4–16 points of magical damage per round (neither has a saving throw). If any creature/character has a magic resistance and enters the *circle of enfeeblement*, its resistance will be lowered by 25% due to the level of the magic-user who laid the spell. If *dispel magic* is used on either the *wizard locked* door or the obelisk then take the level of the original caster as being 16th (if successfully *dispelled*, the effects of the obelisk will return after nine rounds).

4 CAVERN AND PIT
The walls and floor of this 70'–90' high cavern are of a smooth, black, glassy stone which is slippery underfoot and totally unclimbable by non-magical means. The cavern roof gives off a dim greenish glow and so vision up to 90' is possible without artificial illumination (close examination of the cavern roof will reveal a species of phosphorescent lichen growing upon it). About 40' from the iron door, a 60' deep trench (with spikes at the bottom) cuts across the width of the cavern. A wide rock slab forms a bridge across this pit; two bodies lie impaled on the spikes below the bridge 10' from its south west edge.

Only the first 5' of the bridge is real, the rest is an *illusion*, any character falling into the pit will receive 6d10 damage. The bodies in the pit are those of adventurers who survived the wrecking of the galley (2) but who, after getting this far, fell victim to Maldred's *illusory* bridge. If the bodies are investigated then the following details will be noted.

No. 1 lies face down; it is of a human and seems to have once worn metal armour of some sort, the remains of a shield and sword lie nearby. Upon its back is a cracked bowstave and a dried-up leather quiver which, if opened, contains many broken arrows and one, which is intact, made entirely of silver and inscribed with many sigils (this arrow is magical and the sigils may be deciphered using *read magic;* they will inform a reader that this is an *Arrow of Slaying Elementals)[DMG]*. If the body is turned over, a bandolier supporting many dried and cracked leather pouches will be revealed and, if these are searched through, an old wallet will be found containing 15 sp, 5 pp and a small dark grey engraved gem which any dwarf or gnome will readily identify as hematite – a low value ornamental stone worth about 10 gp (in fact it is a *Periapt of Wound Closure)[DMG]*.

No. 2 lies on its side. It is of a gnome, only the rags of a robe cover the withered body and the only weapons discernable amongst the wreckage of equipment seem to have been daggers. Next to the body is an old satchel containing 50 cp and a cracked ivory and gold ornamental hunting horn (worth 90 gp or 900 gp if a *mending* spell is used to repair it).

5 CAVERN AND TUNNEL
Lurking in the west half of the cavern, near the edge of the pit are 18 shadows (AC7; 3d8; HP17 each; Att 2–5 + strength drain)*[MM]*. They still obey the last commands given them by their master Maldred the Mighty, who told them to attack any living creature which crossed the pit (until their attack starts the shadows will avoid bright lights and will attempt to get behind a victim by using their 90% concealment in shade).

The tunnel has curved walls which meet in an arch 10' above the floor. The floor and walls are lined with close fitting slabs of the black glassy stone encountered in the cavern. They are smooth and slippery; this condition is worsened by the tunnel sloping downwards at an angle of about 15 degrees.

30' into the tunnel is a skeleton lying on the floor. The tunnel ends in two 10' high bronze doors. They are curved at the top, perfectly fitting the arch of the tunnel. Neither has any discernable feature; no hinges can be seen. They are heavily barred on the inside so exceptional strength or a *knock* spell will be required to open them (each door is 2" thick, weighs 4100 lb and is worth 410 gp).

The skeleton is that of an adventurer from the wrecked galley. He was the leader and last survivor of a small party which attempted to loot Maldred's Lair. Being *invisible* (see below), he escaped the guardians of the room beyond the bronze doors but died of his wounds whilst trying to crawl up the slippery slope to the cavern. If it is investigated the following will be noted: The body lies to the rear and to one side and a badly ripped backpack lies half on and half off the body. Little remains of the plate mail that it once wore, much having corroded away and the rest is missing; no helm can be seen but an intact but dented small shield lies partially under the body (it is a *Shield, +2 [DMG])*. If the rotted remains of gauntlets are removed, then a ring will be revealed on each skeletal hand. On the left is a copper band holding a small transparent blue stone (identifiable by a dwarf or gnome as aquamarine and assessed as being 100 gp in value; actually it is a *Ring of Water Walking [DMG])*. On the right is a silver band holding a small translucent apple-green stone (identifiable by a dwarf or gnome as chrysoprase and assessed as being 50 gp in value, actually it is a *Ring of Invisibility [DMG]*. The rest of the equipment is either too smashed up or corroded for it to be worth anything, but various

bits and pieces of broken pottery, rope and unidentifiable scraps of leather and metal can be seen at the bottom of the slope next to the doors. Closer examination will reveal the shattered remains of an ornate wooden staff, a steel scroll tube bent at right-angles (a scroll can be seen within, it is of *Protection vs. Possession [DMG]* and it is up to the DM to judge whether or not the players extract it without damage) and a small clear glass bottle sealed with a wired-on glass stopper containing an effervescent golden liquid with a sweet taste/odour *(Potion of Treasure Finding [DMG]* in a *glassteel* bottle).

Population of the Lair of Maldred the Mighty

Notes Concerning the Lair

A. Unless otherwise stated, all the rooms and corridors are 10' high, and have been cut out of the same glassy black stone as encountered in the cavern, except that the floor has been roughened to provide better traction.

B. A standard wooden door is 5' wide, 6' high, 4" thick, made of oak and reinforced with 3 metal bands to which the hinges are attached, at the centre of one side is a metal ring and on the other a metal latch, the latch may be raised by hand or by turning the ring (the latch is always on the side of the door which swings away from an opener); a standard wooden door's overall weight is 600 lb.

C. A standard iron door is 5' wide, 6' high, 2" thick and 2400 lb in weight. Unless specified otherwise, all metal doors (when and if they are unlocked) may be opened by pushing on their plain side or by pulling on a small metal rung provided on the other side. The hinges of all metal doors are concealed, and so cannot be seen from either side of the door. Unless otherwise specified spells found in the Lair are from a 16th level magic-user. Any *continual light* or *glyph of warding* is from an 18th level cleric. Finally (40) is magically shielded and is proof against *divination*, mental or magical location or *detection* (See *Amulet of Proof Against Detection and Location [DMG]* for a full explanation of this room's defence.).

6 ENTRANCE HALL
The southwest and southeast walls are formed by red curtains and a green curtain hangs in the southern portion of the west and east walls. (All the curtains are 10' wide and 10' high, they are made from many overlapping 2" wide strips of cloth which have been bonded at the top to a wooden slat nailed to the ceiling. The bottom is weighted by metal beads sewn to the cloth.)

7 ALCOVES
In each alcove is a stone golem (AC5; HP23, 31; Att 3–24 + special)*[MM]*. Both have been damaged by previous attacks and have been programmed to perform the following functions:

1. To attack any intruders but to wait until an intruder moves between the green curtains or either green curtain is moved by something other than a golem.
2. To *slow* opponents as often as possible.
3. To ignore any intruders that lie on the ground but only if a golem has hit them at least once.
4. If given a choice of targets to attack the one wearing least armour.
5. Never to leave the Entrance Hall (6).
6. When all intruders have either left the Entrance Hall or obeyed rule 3, to place any remaining bodies in an alcove, close the entrance doors and re-bar them, and then return to their alcoves to await the next intruders.

Alcove A contains the remains of 4 or 5 bodies (the rest of the party which attempted to loot Maldred's Lair). Unless precautions are taken, anyone searching amongst these dry and dusty remains has a 15% chance of breathing some in and contracting a disease (use *DMG* to determine what as well as occurrence and severity). Apart from the piles of broken bones and dried flesh, the remains consist mostly of torn robes, spikes and lanterns, also parts of a suit of splint mail and bits of some leather armour as well as several barely identifiable weapons, amongst them a heavy crossbow, a hand axe and several types of sword. For each round of careful searching, an intact or interesting piece of equipment may be recovered, roll percentage dice:

01-40: Nothing of interest.
41-42: Dagger.
43-48: Flail.
49-55: Metal helm.
56-61: Pair of gauntlets.
62-66: Belt.
67-68: Leather pouch containing 26 sp and 26 gp. *(Bucknard's Everfull Purse [DMG])*.
69-70: Leather pouch containing 10 sp and 16 gp.
73-75: Large cloth sack (2' x 4'). *(Bag of Tricks [DMG]*, dice for type.)
76-82: Satchel containing 6 candles, a tinderbox, a steel mallet, 10 iron spikes and a locked wooden box (2" x 4" x 6") which has inside it two jars and a small paint brush. (Each jar contains *Nolzur's Marvelous Pigments [DMG].)*
83-90: 20' of rope.
91-99: Skull which still wears an ornate silver diadem which has in it a large translucent green gemstone (jade, closer examination reveals the orn-

amentation to be of entwined serpents, which have small chips of obsidian as eyes, and which support the green gemstone in their jaws (value: 8000 gp).

100: Wand made of plain undecorated bone, ½" in diameter and 12" long. It is sharply pointed at one end and capped with a dull grey metal (tarnished silver) at the other. The cap may be unscrewed to reveal a silver rod attached to its inside and slotted into the wand. This rod is ¼" in diameter and 7" long with an inscription, in a magical script which requires *read magic* to decipher, the word 'Divinusmagos'. *(Wand of Magic Detection [DMG]:* 41 charges left. The wand's command word is 'Divinusmagos' but it will not work without its silver power-core screwed tightly in.)

Each item may only be recovered once, if it is rolled again then treat that roll as an 01-40.

If magic detection is used, it is 20% likely per round of searching that one of the four items of magic in heap will be unearthed and noticed (this is in addition to the normal percentage roll for recovery of intact items). If this occurs, then determine which one has been recovered by assigning an equal chance of discovery to each of the remaining magic items and rolling the appropriate dice (for each magic item recovered, the chance of noticing another one by using *detect magic* drops 5%, however the normal chance of recovery remains the same).

8 ANTECHAMBER

The floor of this room and its 6' high exit passage is of a deep red marble. The atmosphere is warm and the floor, if struck hard, will sound hollow. The passage ends with a locked iron door. The lock is in the centre of the door. It is a dial (similar to those found on safes) and requires a proficiency in opening locks and keen hearing. The chance of opening it is the average of an attempting characters' Open Locks and Hear Noise percentages.

The dial is trapped; a successful attempt at Locating Traps will reveal that, but a successful attempt at Removing Traps will only reveal that the trap is magical in nature and is only activated by an unsuccessful attempt to Open Locks or by any attempt to smash the door open.

If the trap is activated, the entire floor of the antechamber, except for the exit passage, will vanish to reveal a 1' deep pit (previously under vacuum) which has at its bottom a layer of white phosphorous. The body heat of any character falling or stepping into the pit will cause the phosphorous about him to ignite, which will in turn cause the rest of the phosphorous to flare up (if no heat source is applied to the phosphorous then it will merely glow). Damage to those in the room during the first round of fire will be 2–8 points; thereafter for 5 rounds it will be 4–16 pts per round.

Anyone caught in the exit passage will take no damage on the first round and half damage (2–8) on each subsequent round but they must, on the last round of the fire, make a System Shock saving throw or die from suffocation caused by lack of oxygen rather than smoke.

Any character receiving burns directly from the phosphorous (i.e. one who was in the pit rather than over it) will find that all methods of healing this damage has only half effect (i.e. a *cure light wounds* spell restores only 1–4, a *Potion of Healing* cures only 2–5 etc.). The heat generated by the phosphorous fire falls into the category of 'Very Large & Hot Fires' when dealing with Fire Resistance.

A *dispel magic* cast at the door just as the trap is activated will automatically prevent its functioning on that occasion (a *dispel magic* used in this way merely negates the trap's trigger mechanism for the round it was cast in, the trap remains primed and it may still be set off by later attempts to open the door). A *dispel magic* cast at the floor just as the trap is activated will only prevent its functioning if it successfully dispels a 16th level magic-user's spell, success in this case will permanently de-activate the trap. In the centre of the other side of the door is an identical dial (not tied-in to the trap mechanism), if the door has been opened and the lock mechanism kept intact; closing the door and turning either dial will re-lock it.

9 ANTECHAMBER

The floor of this room and its exit passage is a translucent pale blue/white. The atmosphere is chill and the floor if struck hard will sound hollow. All of this floor, except for the eastern portion of the room, is of marble. The east portion is a thick sheet of ice. The ice covers a 5' deep pit which has at its bottom a large patch of brown mould ((AC9; Att + HP special) *[MM]*. It is this which stops the ice from melting. If this sheet of ice is stepped upon or struck, it will only break if it fails a saving throw. The required roll to save (on 1d20) is 8 or more; +1 is added to the die roll for each 10 lbs weight under 120 lbs which is on the ice, or -1 is added for each 20 lbs over 120 lbs. Throw required to save for a normal blow struck by a staff or similar object is a 2.

Any character falling into the pit will be drained of heat by the mould (since normal human body heat is about 98 degrees Fahrenheit then the heat drain will be equal to 4–32 pts of damage per round). The exit passage is 6' high and ends at a locked iron door. The lock is in the centre of the door, it is a dial identical to that in (8), with the same chance for opening. The dial has cast upon it a *Leomund's trap*. In the centre of the other side of the door is an identical dial (also *Leomund's trapped)*. If the door has been opened and the lock mechanism kept intact, closing the door and turning either dial will re-lock it.

10 LABORATORY

This room is guarded by an invisible stalker (AC3; 8d8; HP36; Att 4–16)*[MM]* which has orders to kill all intruders (and it's in a hurry to finish the job!). The room is lit by a *continual light* which radiates from the centre of the ceiling. Against the north wall is a laboratory workbench, on its west end stands a glass-sided cabinet which has a pipe leading from its top and into the wall. Underneath, shelves are filled with beakers, bottles, flasks, jars and the like (all empty). In the north-east corner is a small alchemist's furnace, a narrow flue leads off from its top and passes out through the ceiling. Next to the furnace is a small rack which holds all the appropriate tools: bellows, crucibles, ladles, tongs etc. On another workbench against the south wall is a very finely balanced (and fragile) set of weighing scales. The shelves underneath are filled with more alchemical apparatus: alcohol burners, mixing rods, spatulas, tripods etc. At the western end of this workbench, is a large metal cabinet (10' high, 5' wide and 2' deep). It is not locked but opening it will set off a *fire trap*. Inside the cabinet are over 400 bottles in six different colours (red, yellow, green, blue, black and white), all numbered and all *wizard locked*. (These bottles contain different elements, compounds and special ingredients in solid, liquid and even gaseous form but since their identities are concealed by Maldred's code not even an alchemist would pay for them as the time, trouble and risk involved in identifying them would exceed their probable value.) Next to each workbench there stands a stool. The exit passage is 6' high and ends in a standard wooden door.

The glass-sided cabinet which rests on the northern workbench is a fume-cupboard, the pipe leading off from it eventually reaches the outside and provides an outlet for the noxious gases which are sometimes produced during chemical reactions.

In the east wall is a 5' wide, 6' high section which, if physically searched or examined with magic, will be revealed as being of grey stone painted over with black gloss paint (searchers of that section of wall have a 3 in 6 chance of noticing the paint, unless they are elves who have a 4 in 6 chance; any device or spell which can see hidden objects will notice the paint if pointed at the east wall). The painted section of wall also radiates magic and that may be noted if magic is detected for in the area. (This section of wall is in fact a passage which has been sealed with a *wall of stone* and painted over in an effort to disguise it.)

The secret door in the south wall may be opened by a character pushing hard against its lower half. This will engage a hidden counter-weight which will lift the door up into the ceiling. On the other side of this door is:

11 SECRET CHAMBER

This unlit chamber has in the centre of its east wall a metal lever and against its west wall a desk, with one drawer, and a chair. On the desk is a mace. The metal lever if pulled down will, after a 1 minute delay, lower the secret door. If pulled up, it will raise the secret door immediately. (If the secret door is opened from the outside, the lever, if down, lifts at the same time as the door.) Inside the desk drawer is a sheet of folded-up vellum, a leather scroll tube, a small leather bag and a small brass bottle stoppered with a silver plug and sealed with wax.

The mace is one of Maldred's experiments in weaponry. As with all his creations, it is basically evil in nature, so, although it is unaligned, any over-zealous user will slowly drift towards an evil alignment. It is +2 to hit and has 90 charges. (It cannot be re-charged.) For an expenditure of 2 charges the mace can be made to cause double damage; for 3 charges the mace can be made to cause triple damage. On a natural throw of 19 the mace will use up 2 charges and, if the target was penetrated, it will be drained 1 Energy Level, at the same time the user will age 1 year.

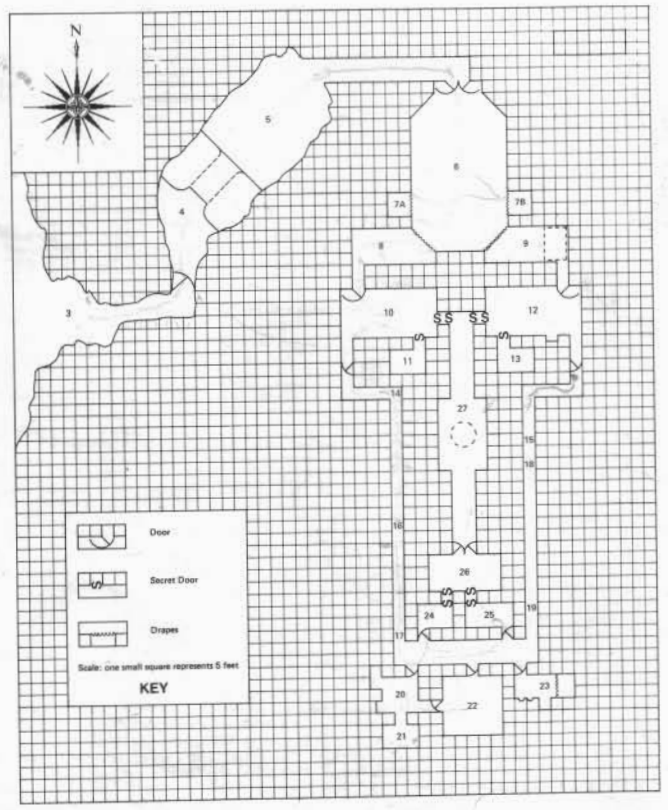
On a natural throw of 20 the mace will use up 3 charges and, if the target was penetrated, it must make a saving throw vs. magic or die, at the same time the user will age 2 years. The mace will not use up more than 3 charges at a time, so if it is 'primed' to do double or triple damage and a natural 19 or 20 is thrown then the Energy Drain/death magic will take precedence. Charges are not used up if the mace is 'primed' to do double or triple damage and it misses but they are used (and the user still ages) when a 19 or 20 is thrown and by some chance the mace fails to penetrate. The Energy Drain and death magic have no effect on undead or creatures such as golems.

The sheet of vellum in the drawer bears some writing. The first part is an *explosive rune*, if this is avoided and the sheet remains intact, there follows an explanation of Maldred's coding system. Using this a character will be able to pick out the most valuable bottles from the metal cabinet in the laboratory (if they are still available). These will amount to 20 bottles, each weighing ½ lb and each worth about 200 gp.

Inside the leather scroll tube is a scroll of *feeblemind*. This is in fact a cursed scroll and the caster will be struck by this spell when he attempts to invoke it.

The small leather pouch contains a rune-engraved, round lump of transparent gold-coloured mineral which has a black sphere embedded at the centre. Any dwarf or gnome can identify this as a black pearl embedded in a lump of amber and assess it as being worth 5000 gp. Actually it is a *Periapt of Foul Rotting [DMG]*.

The brass bottle contains another of Maldred's experiments: an odourless potion, syrupy and steel-grey in colour with grains of red suspended in it, that has a metallic taste. A sip will endow the taster (whatever his or her class) with titanic strength for a moment, drinking the entire potion will endow the imbiber with Titan Strength (Strength 25; Weight Allowance +15,000;



Damage Bonus +14; no rock hurling; Open Doors 23 in 24 (9 in 10); Bend Bars/Lift Gates 100%) for 6 turns. Then, for the next 6 turns, the imbiber's strength drops to 3 (Hit Prob -3; Damage Adjustment -1; Weight Allowance -350; Open Doors 1 in 6; Bend Bars/Lift Gates 0%). Thereafter, the victim will regain 1 point of strength per turn but the victim will find that he or she has lost 1 point of strength permanently.

12 LIBRARY

This is guarded by a permanent version of *Mordenkainen's faithful hound*. This hound will not leave the library. The room is lit by a *continual light* which radiates from the centre of the ceiling. Attached to the north wall are 7 long shelves at 15" intervals, starting 1' above the floor. These are filled with about 1000 books. Next to the shelves is a small step ladder (4' high). Against the west wall is a 3' high cabinet comprising many 3" x 3" pigeon-holes, most of which contain leather scroll tubes (about 200 of them). Against the centre of the south wall stands a reading table and chair. In the east half of the south wall is a fireplace (5' wide, 3' high and 3' deep with a 1' diameter flue); there are no signs of either ashes or fuel. In front of the fireplace is a padded armchair and footstool. The exit passage is 6' high and ends in a standard wooden door.

The books on ancient histories and documentaries on past events – generally useless to the players; 100 books on religious history, devil worship and the rituals pertaining to it; what little value these would have been to good characters (information on where covens gather so that they could be destroyed) is made invalid by being out of date; 200 books on ancient legends of great evil artifacts (of all these only one had some truth in it and that led to the discovery of the Book of Yandross); and 200 books on general research material, these form the basic library required by any mage wishing to research spells. A final section is subdivided into 4 groups of 100 books each and they form a high quality reference library dealing with chemistry, divination, dweomercraeft, and the Outer Planes (only the evil ones). Using these books any character of at least average intelligence with *comprehend languages* ability (the books are in many different dialects) will be able to answer his or her own questions on these 4 subjects in a similar manner to a Sage [see *DMG]*. On average each book weighs 6 lb and measures 12" high, 9" wide by 2" thick. The scroll tubes in the cabinet contain generally useless information. The majority (about 160) are short histories, scraps of legends, written orders for long dead functionaries of the empire of Nastrond and a few floor plans of proposed temples (but none of Maldred's Lair). The rest (about 40) are maps of all sizes, from large scale maps showing lost continents to highly detailed plans of the area around now defunct dungeons, none are useful.

A 5' wide by 6' high section of the west wall is a passageway which has been filled in by a *wall of stone*, it has been disguised and is detectable in the same way as the section of east wall described in (10). The secret door in the south wall may be opened by pushing hard against its lower half; this will engage a hidden counter-weight which will lift the door up into the ceiling.

13 SECRET CHAMBER

This unlit chamber has in the centre of its west wall a metal lever, against its east wall a desk and chair and in its south west corner a block of stone (measuring 30" x 15" x 20" and weighing about 700 lb). The metal lever operates the same as the one in (11).

The desk has one drawer containing several quills, 3 bottles of ink (one of which is for a *write* spell), 2 blank scrolls and a magnifying glass. The stone block radiates magic and this may be detected. It is hollow with 1" thick walls but no seam or crack can be seen as it was formed by a *stone shape* spell. In side are 12 metal-bound, clasped and padlocked books, 6 steel scroll tubes and a metal helm. All 12 books have a poison needle trap in the padlock (saving throw at +4 as the poison is old) and they all have a *fire trap* spell cast on them (so they all radiate magic if it is detected for). The books are:

A *Manual of Bodily Health [DMG]*, an emergency set of spell books of 1st through to 8th level, and 3 books each containing research information about a spell so that any magic-user using the book may deduct a percentage from the cost per week when researching that spell because some of the work is already done and detailed in the book.

Spell	*Level*	*Percentage Reduction of Cost per Week*
Ice Storm	4th	34%
Airy Water	5th	46%
Legend Lore	6th	23%

The scroll tubes are not trapped but the scrolls themselves each have an *explosive rune* cast upon them. The scrolls are:

Scroll 1: 2 clerical spells; *dispel magic* and *locate object;*
Scroll 2: 4 magic-user spells; *enlarge, strength,* and *water breathing;* 3 treasure maps to monetary treasure; and 1 treasure map to magical treasure. (Where the maps lead to, what they lead to and whether the treasure is still there is entirely up to the DM.)

The metal helm is a *Helm of Comprehending Languages* and *Reading Magic [DMG]*.

14 TRAP

A *symbol of insanity* has been inscribed on the eastern wall at this point.

15 TRAP

At this point a permanent, *invisible wall of fire* stretches across the corridor with its cool side facing south. Damage on passing through is 2–12. Creatures within 10' of the hot side (north) take 2–8

damage per round, creatures within 20' of the hot side take 1–4 damage per round.

16–19 TRAPS

These traps are all *glyphs of warding*. Any creature touching the glyph area without first speaking its name will set it off.

16 This glyph protecting 15' of corridor (floor, walls and ceiling) is fah, *glyph of fire*, and it will explode for 36 points of fire damage (half if saving throw is made).

17 The 5' x 5' floor area here is protected by toxin, *glyph of poison*, and any creature setting it off must save vs. poison or die (see reverse of *neutralise poison* spell).

18 The 5' x 5' floor area here is protected by pa-shi, *glyph of plane shifting*, and any creature setting it off must save vs. magic or be *plane shifted* to the Abyss.

19 15' of corridor (floor, walls and ceiling) at this point is protected by vith, *glyph of withering* and any creature setting it off must save vs. magic or have one of its limbs shrivel up and drop off (see the reverse of *regenerate* spell).

Unless otherwise stated rooms 20, 22, 23, 24 and 25 have 6' high entry/exit passageways and standard wooden doors:

20 KITCHEN

The alcove in the north-west corner is lined with shelves, bearing all types of everyday kitchen utensils, the remains of some spoiled food and some dried up old linen (towels and the like). In the south-west corner is a 5' high niche with a 1' diameter flue in its ceiling. In the floor of the niche is a 2' deep pit half full with ashes. Projecting from the walls of the niche at various heights are several metal hooks and bars from which hang several pots, pans and kettles. The exit passage in the southern wall is only 3' high.

21 SLAVES QUARTERS

This room is only 4' high and it is divided by wooden partitions into 8 stalls. The floor is strewn with old dry straw and in each stall is a small humanoid skeleton manacled to the wall (any halfling will recognise these bodies as being of his own race). In the north east stall there is also a violet fungi (AC7; 3d8; HP12; Att special) *[MM]* which has one 1' long branch. It will move to attack anyone investigating this room.

22 DINING ROOM

A great oaken table fills most of this room. At its northern end are 3 large wooden chairs and at its southern end is positioned a great, almost throne-like chair of silver (weight 4000 lb, value 2000 gp).

23 BATHROOM

Attached to the north wall of this room is a towel rail and an enamelled basin with a waste-pipe leading from it into the floor but no sign of a plug. Projecting from the wall above the basin is a metal spigot. In the southern wall are two small curtained alcoves (toilets) and one large alcove which contains a big brazier full of cinders. Stacked around it are several large (about 5 lb) stones (which were once used to heat water). The eastern part of the room is hidden by a curtain (all the curtains in this room are formed from heavy-duty cloth draped over a ceiling-height steel rod) behind which the walls, floor and ceiling are covered with yellow tiles. A 4' deep sunken bath occupies the easternmost section of the room. At the southern end of this bath, one of the tiles on the bottom is raised above all the other. If it is removed, a drainage pipe is revealed. Projecting from the north wall above this bath is a metal spigot.

If either spigot is opened, stale water will pour out (they are gravity fed from a water-tank above the room). This water is germ laden and any character touched by this contaminated liquid has a 12% chance of becoming infected with a disease (the chance rises to 24% if there is an open wound), use the DMG to determine what form the disease takes as well as its occurrence and severity.

24 BEDROOM OF JASMINE THE MAGIC-USER

This room is rather musty. The floor is covered by a thick carpet and an ornate bed stands in the south east corner of the room, both are mildewed.

The walls are painted a light blue. Against the east wall is a small, one-drawered, bedside table. On this table is a small stoppered glass bottle containing a watery, sweet-smelling liquid (perfume), a small hand-mirror, a brush and comb. Inside the drawer is a complete set of female cosmetics and a gold coin which has had a *continual light* spell cast upon it. Under the bed is a large wooden trunk holding many items of female apparel, none of which are of exceptional quality. If it is searched through a pouch containing 10 pp will be easily found. A 5' wide by 6' high section of the north wall is a passageway which has been filled in by a *wall of stone*, disguised and detectable in the same way as the section of east wall described in (10).

25 BEDROOM OF THE CLERICS

This room is rather musty. The floor is covered by a thick carpet, two ornate beds stand against the south wall; all three items are mildewed.

The walls are painted a light green. Beside each bed is a small table with drawer. The table nearest the door has upon it an incense burner and a small book of evil prayers, its drawer contains 3 black tallow candles (the fat for which is of highly dubious origin) and a desecrated holy symbol. The other table has nothing upon

it but its drawer contains a ceremonial dagger made from a finely honed shard of jet black stone, a gold coin which has had a *continual light* cast upon it and 9 vials of Unholy water. Under each bed is a large wooden trunk containing items of female apparel, all of which are religious in nature (ceremonial gowns, vestments, head-dresses etc.), some bear bloodstains. Each trunk also contains a silver unholy symbol. Finally, the trunk under the bed in the south-west corner has in it a leather bag containing a large sapphire (value 11,000 gp) which, if it is detected for, radiates magic as it is the prison for a type IV demon (AC-1 11d8; HP55, Att 1–4/1–4/2–8 + special; Magic weapon to hit +special) *[MM]* (see the third option for the *cacodemon* spell and *trap the soul* spell). A 5' wide by 6' high section of the north wall is a passageway which has been filled in by a *wall of stone*, disguised and detecable in the same way as the section of east wall described in (10).

26 BEDROOM OF MALDRED THE MIGHTY

The floor of this room is covered by a single fur rug from some gigantic beast. The ceiling and west wall are huge mirrors. The doors in the north wall are 'gold'. The blocked-in passageways in the southern wall (if the blocks are still there) are plainly visible as 5' wide, 6' high patches of grey stone and the remaining parts of wall are painted a deep red. Against the centre of the east wall is a four-poster double-bed, its canopy and posts depict X-rated scenes of devils cavorting with humans. Next to the bed on its northern side is a small table bearing a stack of papers under a grey stone paperweight. To the south of the bed is a large metal trunk. The rug weighs 500 lbs and is worth 1000 gp intact.

Each 'gold' door is 5' wide, 10' high and 3" thick, they are *wizard locked*. Actually, both doors are made of brass and have had a *permanent fool's gold* cast upon them; observers have a saving throw vs. believing but it is at -16 to the die so it is unlikely that the trick will be discovered. As gold, each door feels like 15,000 lb in weight and is apparently worth 150,000 gp; as brass each door is actually 6600 lb in weight and only worth 660 gp. If the doors are removed from Maldred's Lair, the spell will wear off in 16 days.

The papers from the bedside table give details of a lair Maldred had constructed far to the north of this island and of how he intended to move there for his 'chrysalis' phase (this is a false trail left by Maldred to confuse any invader who reaches this far).

The grey stone paperweight is of slate, it has not been shaped or carved but if examined carefully a single word in small letters will be discerned upon its base. The word is 'gersit'. If detected for, the slate will radiate magic for this is a *Figurine of Wonderous Power: The Slate Stirge*. If thrown into the air and the command word 'gersit' is uttered, the lump of slate will turn into a stirge (AC8 1d8+1; HP9; Att1–3 + blood drain) *[MM]* which will faithfully serve its summoner (the stirge understands common but a character must be able to understand stirge if he or she wishes to use it as a scout). If the stirge is killed, the lump of slate must make a saving throw vs. the attack form which finished off the stirge (count it as magical stone), failure results in the destruction of the figurine. The stirge can be summoned up to 4 times a day.

The metal trunk is 5' long, 2' wide and 2' high and made from ½" steel plates, weighs 970 lb empty (with its present contents it weighs 1050 lb), has no hinges or lock, and has a slot-on lid (like a shoe-box) which has been *wizard locked* into position. It has had a *glyph of warding* cast on it, so any creature who touches the trunk without first saying the name of the glyph will set it off. The glyph is mort, *glyph of destruction* and any creature setting it off must save vs. magic or die and turn to dust (see the reverse of the *resurrection* spell). The trunk contains a full set of gem encrusted ceremonial robes, a set of plate mail and a 1' x 6" x 6" wooden box with a sliding lid which contains a pair of gauntlets (which are in addition to the gauntlets which come with the plate mail). If detected for, the plate mail, box and gauntlets radiate magic. The robes are encrusted with low value ornamental stones so their value is 2000 gp.

The plate mail is +2, unless it is carefully cleaned it will kill the wearer 8 hours after he or she puts it on due to a cumulative dose of slow-acting skin-absorbed poison which is coated on the inside of the armour. There is no saving throw. The poison does not leave a victim's system, so death occurs after 8 (not necessarily consecutive) hours of wearing the armour.

The box is a *folding boat [DMG]*, the command words have been lost and must be discovered by reference to either bard, sage or spell. The gauntlets are *Gauntlets of Ogre Power [DMG]*.

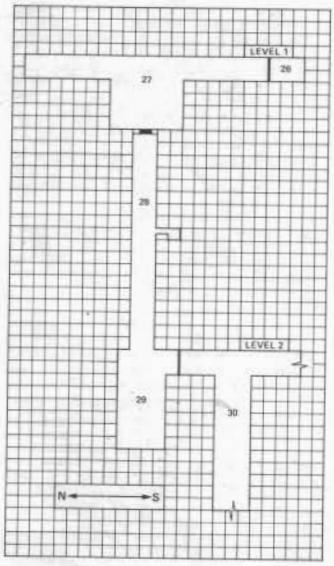
27 SECRET CORRIDOR

The two blocked-in passageways at the north end are plainly visible as 5' wide, 6' high patches of grey stone. In the middle, the floor drops 20'. This 20' x 30' pit is filled with water. At the centre of the bottom of the pit is a 10' diameter recessed steel disc. To the south are two *wizard locked* gold doors (see (26)), 'pull' handles are provided on this side of the doors.

The water in the pit is inhabited by a water weird (AC4; 3d8+3; HP17; Att by drowning) *[MM]*. The steel 'plug' is 2" thick and weighs 6300 lb. As well as being heavy, the plug is held by water pressure (it is the weight of the water forcing the plug back into position that stops a *knock* spell from opening the way). The plug requires a base 30 points of strength to lift it, plus 2 points of additional strength for every foot of water above it. (Thus at its initial depth it will require 70 points of strength to 'pull the plug'. How the players apply their strength is another problem.) The plug is indented ½" into the pit floor, is smooth and fits its hole perfectly, offering no grip or leverage. (A

knock spell is worth 30 strength points.) The pit contains 12,000 cubic feet of water (about 74,880 gallons), so for each 600 cubic feet of water removed, the level will drop one foot – count each helmet-full as about 0.1 cubic feet in volume. (Of course the players will probably avoid lifting the plug by using spells such as *passwall* or *rock to mud*.)

VERTICAL SECTION



28 THE SHAFT

The plug conceals a smooth-sided, slippery, circular shaft. Unless by some chance the players managed to conjure up 12,000 serfs with buckets, when the plug is removed, or some other hole made, the water will drain down the shaft and into the room below, taking with it any unanchored characters that happen to be in the pit at the time (damage from the fall is 13d6 and, if that doesn't kill them, there is a 75% chance of being stunned and, unless rescued quickly, drowned).

Halfway down the shaft on the south side is a small (1' x 1') hole leading to a small chamber which is the lair of 2 spectres (AC2, 7d8+3, HP35, 37; Att 1–8 + energy drain) *[MM]*. They will attack the party in the best way that seems possible. If they are turned by a cleric or paladin they will, after the duration of effect has passed, re-enter the Lair and attempt to follow the party so as to attack from the rear.

29 'BUCKET' ROOM

The exit passage at the *top* of the southern wall goes 5' before it ends in two large iron doors (each is 5' wide, 10' high, 2" thick and weighs 4000 lb), each with a metal ring at its centre. Pulling on the ring will undo the bolts that anchor the door to the floor and ceiling, without their support the door will fall in the direction it is being pulled. Characters in the path of a falling door must throw under their dexterity on 1d20 or be crushed by it for 2–20 damage. (If only one door is falling, a successful save means the character has either leapt to one side or back into the room. If a character cannot fly or otherwise support himself, then movement back into the room may result in either falling into water, and possibly being dragged down by the weight of equipment and drowned, or a long fall which may also be fatal depending on the amount of water in the 'bucket' room. NB: Unless it has been dispelled permanently any water in the 'bucket' room will also contain the water weird from (27).

30 PIT AND MORGHISS LAIR

Heat rises from this very deep pit and far below can be seen the dull red glow of subterranean fires. On some ledge of this literal hell-hole is the lair of an evil spirit called a *morghiss*.

MORGHISS

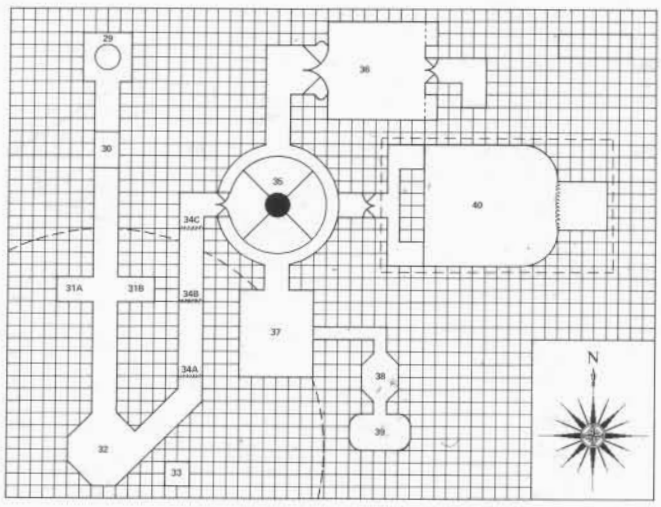
No. Appearing:	1
Armour Class:	2
Movement:	3"/18"
Hit Dice:	6d8+3
Treasure:	A
Attack:	Bite (2–12) and 2 claws (1–4 each plus paralysing poison)
Alignment:	Neutral evil.
Intelligence:	Exceptional.
Monstermark:	469.97 (level IX in 12 levels)

A morghiss is the personified spirit of an evil place which has been given physical form by a powerful evil creature. It roams the world seeking to kill all living creatures, including its summoner, but is always drawn back to its place of origin.

Three times a day, a morghiss can cast *clairvoyance*, which lasts for as long as the morghiss concentrates on it. Three times a day it can cast an *empathic suggestion* on any creature it can see, including sight by *clairvoyance* – casting such a *suggestion* does not break the concentration of the morghiss. If a party seems to have no loners, then a morghiss will usually cause a character to fall behind by using this ability. At first sight of a morghiss, all opponents must save vs. paralysis or be *paralysed* for one melee round and *slowed* for four. A successful save results in being *slowed* for two melee rounds.

The morghiss can assume gaseous form at will, but takes one melee round to sublime or re-form during which time it takes half damage from normal weapons. While in gaseous form it can only be damaged by magical *fire* or *lightning*, and can hide in shadows (90% chance).

In physical form, the morghiss has a 90% chance of moving silently. It may be turned by clerics as if a ghost, and is immune to poison, Holy water, *sleep*, *charm* and mind-reading spells, likewise it cannot be affected by spells of mental or emotional attack.



In gaseous form, a morghiss appears as a cloud of black smoke with two small red eyes (it is these which are seen if it fails its hide in shadows roll); this moves like a silent, smoke-laden gust of wind. Its physical form is vaguely humanoid, with black glistening skin and a horrid visage of red eyes over a bottomless maw;

in this form the morghiss hisses constantly and it is this which is heard if it fails its move silently roll.

By his arcane powers, Maldred has bound this morghiss to the pit and it may not move further than 100' from it. Having been without live prey for almost 900 years the morghiss has taken to sleeping in its lair. It will be awoken by any loud noise or vibration (such as a 4000 lb door falling over); by magic spells being cast near the pit entrance; by any light moved over the pit; or by any object or character being dropped down the pit. When the morghiss is awoken (one of the above is bound to happen), it will spy on the party by using its *clairvoyance* and when the characters have moved on it will come out of the pit and attempt to capture and kill a few tail-enders. This morghiss has 40 Hit Points.

31 ALCOVES

Both of these alcoves are completely silent (as the clerical spell, *silence 15' radius)* this effect is *permanent* and cannot be *dispelled*. (These alcoves have been provided by Maldred for the use of the morghiss during its liasons with party stragglers.)

32 JASMINE'S MAGIC JAR ROOM

In the centre of this room stands a 2' diameter, 10' high pillar, stretching from floor to ceiling and embedded in both. Inlaid over most of its surface are discs of sapphire (the size and thickness of a 5p piece) and squares of jet (postage-stamp sized). Neither of these precious minerals can be removed from the pillar without breakage. Any dwarf or gnome would estimate that, as the ceiling has been deliberately weakened in this room, removal of the pillar would result in a cave-in. If detected for, the pillar radiates magic as it is the special container for the life force of Jasmine the magic-user. From it she will attempt to *magic jar* members of the party. Her range is 90' (the dotted line marked on the map) and she is immediately aware of all living things that enter her area of effect (unless they are magically shielded by such things as an *Amulet of Proof Against Detection and Location [DMG]*). She will begin attempts at *jarring* into persons as soon as they enter her territory. Jasmine's options as to what to do when she gains control of a body are many, ranging from casting her spells at members of the party, to making a physical attack on another character or even just walking the victim back to the morghiss (which she knows all about). If the party sets about damaging her pillar Jasmine will immediately return to her magically preserved body which is in (33). Final note: If the pillar is successfully removed from the dungeon and sold it is worth 10,000 gp.

33 PRESERVATION CHAMBER

Whilst Jasmine's body is without a life force, this room keeps it in a state of suspended animation and preservation. How well it does this is tied in with the size and quality of receptacle that the life force is kept in, which is why the pillar is so large and valuable (sapphire was used because it is blue which is a spiritual colour and because it boosts magical abilities, jet is a soul object material.) The body's state of suspended animation is broken only by Jasmine's life force returning to her body. Jasmine is a human magic-user with the following statistics:

Name	Al	Lvl	H.T.K.	S	I	W	C	D	Ch	AC
Jasmine	L.E.	9	27	8	16	13	12	11	16	4

Spells: 1st level: *Dancing Lights, Enlarge, Magic Missile, Push.*
2nd level: *Detect Invisibility, Forget x 2.*
3rd level: *Haste, Lightning Bolt x 2.*
4th level: *Confusion, Dimension Door.*
5th level: *Magic Jar (used).*

On her body she has the following equipment: *Bracers of Defense A.C.4 [DMG], Potion of Invisibility [DMG]*, scroll of 5 spells; *clairvoyance, dimension door, magic jar* and 2 x *passwall* (all 10th level in power). She also has 6 daggers and a staff.

Under her bed is a locked metal chest (Jasmine has the key). The lock is trapped and, if the key is not used, poison gas will spray out of the chest filling a 10' x 10' x 10' area in 1 segment (inhaling the gas requires a saving throw vs. poison, failure results in death; success in the loss of half of the character's remaining hit points). The chest contains 5 metal-bound books (not locked) and a block of jet (value 1000 gp). The books are Jasmine's spellbooks, on each page containing a spell there is also an *explosive rune* which is 9th level in power.

If Jasmine is forced to re-enter her body by the destruction of the pillar, she will do one of two things:
A. If she feels that the party of adventurers is too weak to destroy Maldred then she will use a *magic jar* spell to store her life force in the block of jet (an inferior receptacle compared to the pillar, but good enough to last her till Maldred's 'hatching' which she knows will be soon). This will, of course, place her body back into suspended animation.
B. If the party seems very powerful and likely to succeed in destroying Maldred, she will wait until the party has passed, then leave her secret room and attempt to leave the Lair (she knows of all the traps that lie between her room and the exit). Knowing that any party invading the Lair would probably come by ship, she will avoid using all her *dimension doors* so as to be able to use one to board the ship and stow away.

34 METALLIC CURTAINS

A This curtain of metallic bronze coloured satin completely blocks the corridor and hangs from a bronze rod (10' long, 1" diameter, weight 30 lb, value 3 gp) which is attached to the ceiling.

B This curtain of metallic silver coloured satin completely blocks the corridor and hangs from a silver

rod (10' long, 1" diameter, weight 35 lb, value 17 gp) which is attached to the ceiling.

C This looks like a curtain of metallic gold coloured satin which completely blocks the corridor and which hangs from a gold rod attached to the ceiling. In fact it is a colony of yellow mould (AC9; Att 1–8 + poison spores) *[MM]*.

35 IRON ROOM

The doors to this room are made of iron, each is 5' wide, 10' high, 2" thick and weighs 4000 lb. They may be pushed open quite easily. The room is 10' high. It has walls of iron (2" thick plate coated with lead on the outside) and its floor and ceiling are of stone. In the centre is a pillar of iron 5' high and 10' in diameter, from the top of this metal pillar 4 iron bars (6" in diameter) stretch out to the wall along the north-west, north-east, south-east and south-west axes of the room. *Close* observation will reveal a small gap between the door-frame and the walls, floor and ceiling of the outside corridor; the iron wall of the room doesn't actually join with the floor or ceiling, there is a small gap; the iron pillar is in fact an iron sheath over a stone pillar, this sheath is made of 2" thick iron plate and stops just short of the floor, there is oil between it and the stone pillar within. If the bars are pushed in a clockwise direction with a force of at least 80 strength points, the wall will slowly rotate. (Anti-clockwise movement is prevented by a ratchet within the pillar.) If the iron doors are kept open, it will be noticed that there is a northern exit; if the wall is turned further, the doorway will reveal another exit to the south. (There is an eastern exit passage but it has been concealed by a plaster-board facade – for detection purposes this disguise is considered to be a concealed door). When the door to this room comes into line with the northern exit, 3 doombats will fly in and attack.

DOOMBAT

No. Appearing:	3d6
Armour Class:	4
Movement:	18" flying
Hit Dice:	6d8+3
Treasure:	Nil
Attack:	Bite for 1d6, tail for 1d4 plus special
Alignment:	Neutral evil
Intelligence:	Low
Monstermark:	120 (level VI in 12 levels)

The doombat is a species of undead bat found in dismal caverns where it seeks to kill all living things. It attacks by biting for 1d6 damage and lashing with its barbed tail for 1d4 damage; the tail lash also has the effect of a ghoul's touch on a victim.

The doombat can be turned as a wight on the Cleric/Undead table. It is dark grey in colour and may not be easily seen in conditions of dim light.

36 FALSE HALL

The doors are each 10' wide, 10' high, 2" thick, made of platinum, and are very ornate, depicting scenes of Maldred emerging from his Chrysalis and descending into Hell to become its greatest Arch-Devil. (Actually each door is made of iron plated with platinum and weighs 8115 lb. 115 lb of this is platinum which is worth 5750 gp.)

When pushed (even if it were only done lightly) both doors (even if only one pushed) will swing wide open. The threshold to the hall is only 10' high, but beyond it the room rises to 15' high. In the east wall are a pair of standard iron doors. (All alcoves shown are concealed by an *illusion* of an ordinary wall. From inside of the alcove this *illusion* is transparent. It is important to note that certain forms of detecting illusions do just that, they *do not* enable a character to see through an *illusion*, they only tell the character that he or she is looking at one.) The eastern exit (behind the doors) is only 6' high. As the leading elements of the party are about to investigate the east passage (after they have opened the doors), 2 guardian skeletons will charge out from each alcove and attack the party, at the same time 2 more guardian skeletons, previously hidden in alcoves behind the doors, will push the doors shut and slide into position two bolts which will effectively *wizard lock* the doors to anyone wishing to open them from the west side. These 2 skeletons will then attack the party as well, after a two melee round delay. 3 guardian skeletons hiding around the corner of the exit will also charge out and attack the party. NB: These guardian skeletons are not very intelligent. They will wait for the eastern doors to be opened before attacking. If any of the groups of skeletons are discovered and attacked they will defend themselves but none of the other groups will come to their aid unless the eastern doors have been opened first. They each have 30 HTK.

GUARDIAN SKELETON

No. Appearing:	Variable
Armour Class:	5
Movement:	9"
Hit Dice:	6d8
Treasure:	Variable
Attack:	By weapon type
Alignment:	Lawful evil
Intelligence:	Low
Monstermark:	86.62 (level V in 12 levels)

Guardian skeletons are a more powerful version of the normal skeleton, created by high-level evil characters to guard their treasure. They appear as normal skeletons clad in rusty banded mail, usually armed with long-swords.

Their great strength enables them to attack at +2 damage; they take half damage from edged or pointed weapons, and regenerate at 2 points per round. If, however, they are reduced to 0 hit points or less they

cease regenerating and collapse into a pile of lifeless bones.

These creatures are immune to *sleep, charm, hold* and *cold;* fire and electrical attacks do half damage, none if a save is achieved. Holy water does 2–7 points of damage per vial when flung at them.

37 THE CHAMBER OF SUMMONING

The floor is inlaid with a pentagram of some strange metal – pale blue with green and gold mottling. The lines of the pentagram are ¼" wide (and if extracted, 1/10th of an inch thick) and inscribed with magical writing. (Any magic-user of 5th level or above who can *read magic* will recognise it as part of the rite to *monster summon.)* If anything touches the pentagram or the floor area within it, 1–2 monsters will appear (dice from the table provided for *monster summoning V* in the *DMG.)* will attack the party, and unless killed, will remain for 22 rounds before fading away.

The storage metal is *orichalcum* and it is this which stores the energy for the summoning spell. It also has the effect of ordering the monsters to attack any living creatures present (other than themselves). Orichalcum after it is used turns into ordinary non-magical silver.

The passage to the east is 10' high. It is blocked by a heavy iron portcullis. Each successful throw under a character's Lift Gates percentage will only lift this very squeaky portcullis by 6" (and *knock* spells have no effect on a portcullis).

If a *dispel magic* is cast at the pentagram and the caster manages to negate a 16th level magic-user's spell, then the pentagram is de-activated for a number of rounds equal to the level of the dispeller. (When de-activated, the orichalcum loses its colour but slowly regains it as the de-activation period runs out.) If, whilst it is de-activated, the pentagram is cut, then the spell is permanently broken and the orichalcum may be salvaged, (the weight of metal making up the pentagram is 26 lb. As orichalcum it may be sold for 5200 gp, as silver its value is only 26 gp).

38 THE MUMMY'S ROOM

Moulded to the centre of the floor is a huge stone slab 5' wide, 10' long and 4' thick, on which rests a mummy (AC3, 6d8+3; HP45; Att 1–12 + disease) *[MM]*. If the party make any sort of noise in (37), the mummy will be ready to attack (in fact it may charge down the corridor if it hears the characters having trouble with the portcullis but it will first look to make sure that at least one character is on its side of the portcullis). If the party has been totally silent in their approach, the mummy will be at rest upon its slab. The southern wall room is made of iron.

If it is detected for, it will be noted that the iron wall and the stone slab both radiate magic. The stone slab is a *wall of stone* which has been used to cover a pit which contains some of the temple treasure: 5 identical small bottles (1" diameter, 3" high, walls 1/8" thick, weighing about 1 lb and worth 50 gp each), each made of platinum and sealed with rune engraved wax, and containing a *Potion [DMG]: Climbing; Diminution; Extra-Healing; Healing; Philter of Love;* a 2' long, ½" diameter wand of some rare white wood, tipped with a 1" diameter round knob of a transparent violet crystal (a garnet carbuncle). If any character stares long enough into the crystal then the words 'Sebara Tralocus' will form. This is a *Wand of Secret Door and Trap Location [DMG]* with 76 charges, Sebara Tralocus are the activation words; a sack containing 108 ornamental stones – 9 of each type listed in the *DMG* – each worth 10 gp, sewn to the inside of the sack are two plain metal rings, one of copper, the other of iron. (The copper ring is a *Ring of Fire Resistance [DMG]*; the iron ring is a *Ring of Berserk Strength* (reverse of a *Ring of Weakness, [DMG].)*)

The iron wall is a *wall of iron* spell which has been used to seal off the false chrysalis chamber (39).

39 FALSE CHRYSALIS CHAMBER

In the centre is a *permanent programmed illusion* which depicts a 15' long, 10' high, glowing gold crystalline pod which has within it a shadowy human form with hints of horrible devilish alterations. This form is moving and appears to be trying to hatch! If a character's nerve doesn't break and the chrysalis isn't immediately destroyed, each observer has a percentage chance, equal to twice his or her intelligence, of noticing that the movements of the shadowy form are repetitious and that it doesn't seem to be making any progress in breaking out (check once for every 4 rounds spent watching). If attacked in any physical manner which would normally cause 1 or more points of damage then the illusion is programmed to shatter and, for 1 round, depict an ugly black corpse amongst the shards and then totally fade away.

40 THE GREAT HALL AND THE TRUE CHRYSALIS CHAMBER

The approach corridor is only 6' high and ends in two standard iron doors (the pull rings are on the side facing the characters). The north and south passageways are only 6' high. Where they open out into the Hall, they have been sealed with sheets of *glassteel*. These sheets are AC1 and will take 60 points of damage before shattering. Beyond these sheets of *glassteel*, the Hall rises to 40' high. Near the centre is a small obelisk (1' x 2' rectangular base, 8' high) made of a fiery red stone, veined with sickly green lines and carved with runes. It is the second (and last) of the powerful wards that Maldred prepared to defend his Lair. Like the first obelisk (3), it is formed from stone quarried from the deepest of the nine hells, is magically bonded to the rock floor of the Hall and its saving throw vs. all attack forms (hard blow, fire frost, *lightning, disintegration* etc.) is always 2. Reading the runes

on this obelisk will have the same effect as those on the first ward, the effect is also the same if it is touched.

Atop this obelisk is a black crystal cube 1" to a side, a *Cube of Force, [DMG]*, which has been expanded by the obelisk to encompass the entire area of the Great Hall and Chrysalis Chamber (the positions of the vertical force walls are marked by a dotted line on the map). In all respects the force sealing off the Great Hall and Chrysalis Chamber is the same as a *Cube of Force* switched onto its fifth facet (keeps out all things) – treat this *'Cube'* as having 30 charges in reserve and regenerating at 7 charges per turn (6 charges are used per turn in maintaining the *Cube* so the effective regeneration rate of damage is 1 per turn). The *Cube's* force walls can only be damaged by the following attacks:

Attack Form	Number of Charges Required to to Repair/Resist such an Attack
Catapult-like Missiles:	1
Very Hot normal fires:	2 (per turn)
Wall of Fire:	2 (per turn)
Delayed Blast Fireball:	3
Fireball:	3
Flame Strike:	3
Passwall:	3
Lightning Bolt:	4
Phase Door:	5
Horn of Blasting:	6
Disintegrate:	6
Prismatic Spray:	7
Meteor Swarm:	8

When the *Cube* collapses 4 creatures will be temporally reinstated from the state of suspended animation in which they have been held: two are cockatrices (AC6; 5d8; HP38, 40; Att 1–3 + stoning) *[MM]* and the other two are Morwenna and Vivien the clerics. One cockatrice is in each of the entrance passages. They are both *invisible* so, unless an opponent can see *invisible*, they will get first attack (and then become visible) and surprise on 1–4 on a d6. Whilst the 'invaders' are disposing of the cockatrices and breaking down the *glassteel* walls, Morwenna and Vivien will have been preparing their spells and casting any which seem necessary. They are both female human clerics with the following statistics:

Name	Al	Lvl	H.T.K.	S	I	W	C	D	Ch	AC
Morwenna	L.E.	8	61	16	11	13	17	9	15	3

(+1 Damage bonus due to strength.)
Spells: 1st level: *Cure Light Wound, Darkness, Cause Fear x 2.*
2nd level: *Hold Person x 2, Spiritual Hammer.*
3rd level: *Bestow Curse x 3.*
4th level: *Cause Serious Wound, Poison.*

She has the following equipment: *Flail +1, Chainmail +2*, 4 throwing hammers. Morwenna is inclined to engage opponents in hand-to-hand combat and uses her spells to gain herself advantages during combat.

Name	Al	Lvl	H.T.K.	S	I	W	C	D	Ch	AC
Vivien	L.E.	8	56	14	13	15	16	11	16	3

(+1 vs. mental attacks due to wisdom.)
Spells: 1st level: *Command, Cure Light Wound, Darkness, Sanctuary x 2.*
2nd level: *Hold Person, Silence 15'R x 2, Spiritual Hammer.*
3rd level: *Animate Dead, Dispel Magic x 2.*
4th level: *Cure Serious Wound, Sticks to Snakes.*

She has the following equipment: *Staff of Striking [DMG]* (21 charges left, 6' long, 1½" in diameter, iron shod and bound with 9 bronze bands, no command word required.); scroll of 3 clerical spells: *Flame Strike, Slay Living, True Seeing*, 8 carved 'snake' sticks, 6 throwing hammers. Vivien is inclined to avoid personal combat. To this end she will create snake allies and animate any available dead for her defence, save her *hold person* spell for any invader that breaches her defence and use her *silence* and *dispel magic* spells to thwart the efforts of enemy spell casters.

NB: The Great Hall and Chrysalis Chamber have an intensely evil aura which has the effect of a double strength *evil sprayer* spell. Thus all evil creatures within the Hall and Chamber are at +2 Hit Probability, +2 Damage Bonus and +2 on their saving throws. Conversely good creatures within the Hall and Chamber are at –2 Hit Probability, –2 Damage and at –2 on their saving throws. This aura negates and is negated by *protection from evil* (paladin's aura or spell).

When the force walls around the Great Hall and Chrysalis Chamber are broken through the *Cube* is overloaded and permanently rendered useless.

In the centre of the south wall is a 20' high curtain of yellow-white material, examination will reveal it to be made of human skins. Behind this is a 20' high chamber with a 1' high, 9' diameter dais of copper (weight: 35,300 lb; value 1765 gp) in the centre. On this is a glowing golden crystalline pod 15' high and 5' in diameter; within it is a dark blur of a figure, totally still.

The chrysalis is not as easy to destroy as the players were told. Only magical weapons will pierce it (it is totally impervious to all spell attacks). Each time one does, both weapon and chrysalis must save vs. *disintegration* (the chrysalis saves on a 9). If the weapon fails, it is destroyed. If the chrysalis fails, it and Maldred will vanish with a clap of thunder followed by a rush of wind and the sound of leathery wings accompanied by long drawn out screams as Maldred's soul is dragged off to everlasting torment.

(Holy Swords [DMG] are exempt from having to save vs. *disintegration* and the chrysalis is automatically destroyed at the touch of such a weapon.)

Under the copper dais is the main cache of temple treasure, what it is depends on how much wealth and magic the DM running this scenario wishes to introduce to his or her players.

Starbase is a regular department featuring reader's ideas for Traveller. *Two topics this issue, on different additions to* Traveller . . . *I would also like to take this opportunity to mention* Leviathan, Traveller Adventure 4, *the first to be designed and produced in the UK. I hope you will enjoy it.*

The most common science fiction personal weapon missing from the descriptions in *Traveller Books 1* and *4* is the light sabre, laser sword, force blade or whatever. Despite misgivings as to its practicality (and is this item really better than other traditional and cheap weapons?), I feel it is too popular to ignore. I therefore present the two versions used in my own campaigns.

Laser Sword/Foil

These weapons when inactive consist of a short handgrip, the interior of which contains the force projectors, attached by a cable to a power pack worn on the user's back. The grip is usually hung from a waist belt. Recessed controls are located in the pommel of the grip. When activated, a limiter attached to the grip by a filament extends, with the field behind. This operation takes two seconds or so. A second, inertial field is also activated, which can be varied to alter the total blade weight and the weapon's centre of gravity to match the user's personal preferences. If the weapon is not so adjusted, a DM of -1 is imposed on all rolls to hit. One combat round, during which the user is treated as evading, is required to adjust the controls for this purpose. Once the controls are set, the weapon has the same characteristics each time it is used.

Strength Requirements

	Req.Str	DM	Adv.Str	DM	Weak Blow/Swing DM
Laser Sword	6	-1	10	+1	-2
Laser Foil	5	-1	9	+1	-1

Range Matrix

	Close	Short	Wound Inflicted
Laser Sword	-1	+1	2d6+4
Laser Foil	0	+1	2d6+1

Armour Matrix

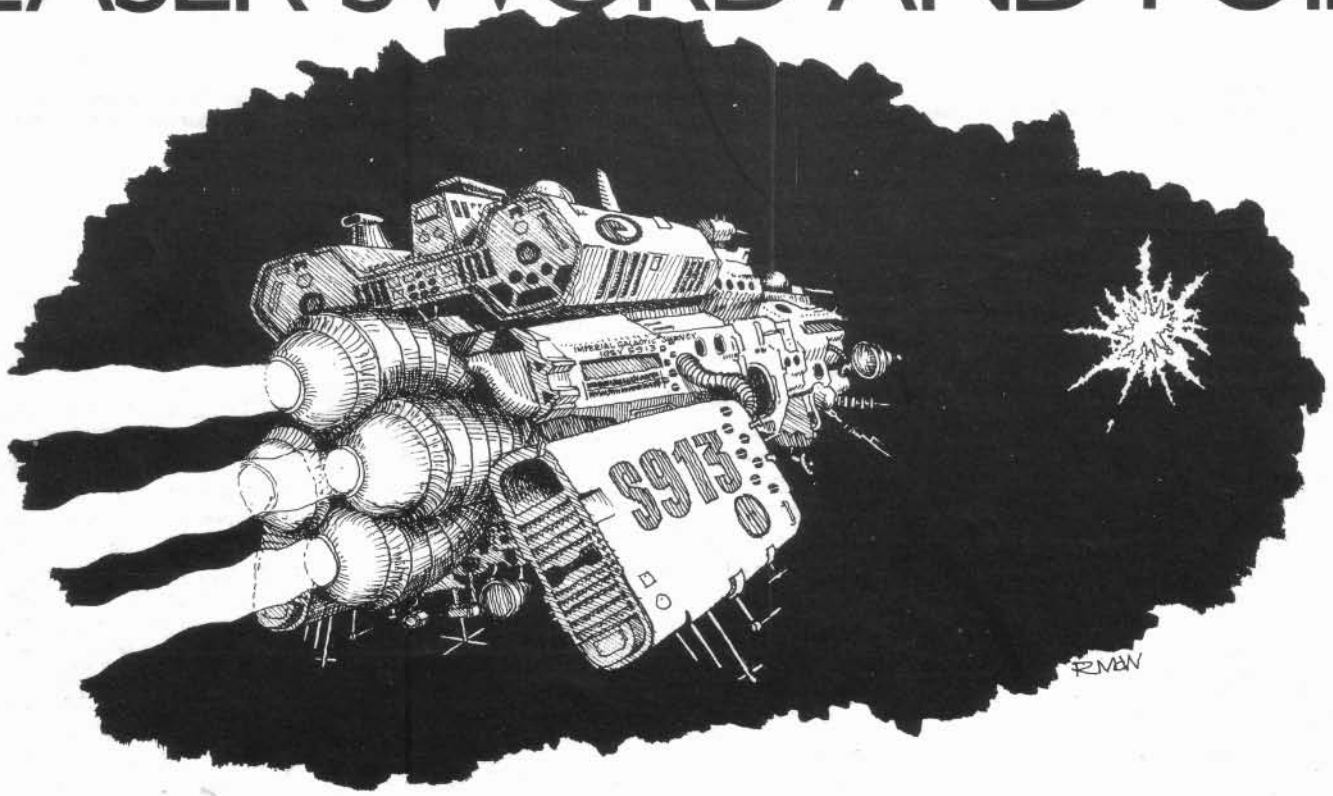
	Nothing	Jack	Mesh	Cloth	Reflec	Ablat	Battle
Laser Sword	+4	+4	+2	+2	+1	+3	-2
Laser Foil	+3	+3	+1	+1	0	+2	-3

Weapon Weights and Prices

	Base[1] Wt,gr	Pack Wt,gr	Rounds[2]	Length[3] mm	Base Price Cr	Ammo[4] Price Cr	TL
Laser Sword	500	2500	50	800/100	3000	1000/50	12
Laser Foil	350	2000	50	750/100	2500	1000/50	12

Notes: 1. Weight may be altered + 50 gr. by field effect — see description.
2. Number of combat rounds of use.
3. With/without laser blade extended.
4. Cost of power pack/recharging cost.

LASER SWORD AND FOIL



PER ARDUA . . . AD ASTRA

Spacecraft designs for *Traveller* have been occupying much of my time recently. As a spin-off from this, I realised that the question of Jump space has not been explained in *Traveller.* This is probably deliberate, as Jump drive is a prop without which the whole rationale of adventures in different star-systems becomes impossible. The more complex such a device is made, the less believable it becomes. But there is one area which can be looked into without suspension of belief — Jump drive mishaps.

In *Traveller Book 2,* apart from total drive failure (what happens then — do you 'fall' back into normal space?), the only other possible disaster that may take place is the misjump. Commendable, *GDW* refrain from allowing such things as randomising the constituent molecules of ship and contents, which may be realistic, but would end the game rather abruptly.

However, consider a complex piece of machinery such as the present-day motor-car. All sorts of things can go wrong besides a complete lack of forward motion (drive failure) and the collapse of the steering geometry (misjump). So let's have a more varied selection of Jump drive problems. I have some of my own, but I should like to receive other ideas before devoting a *Starbase* column to them. ■

Alignment in Role-Playing Games

by O.C. Macdonald

Since the first edition of *D&D* one of the components of FRP games has been the concept of alignment. Players had to choose whether their characters were to be Lawful or Chaotic. *TSR* soon added the idea of Good and Evil so that alignment was defined by two sets of extremes. The reasoning behind this expansion seems to have been the problems inherent in describing a personality on a single scale; by adding another dimension, a greater range of personality types could be represented.

The *Chivalry & Sorcery* rules had a less rigid approach. They allowed a greater range of alignments between the extremes by placing alignment on a defininte scale. At the same time they kept the original system of having only a single dimension for alignment thus limiting the descriptive power of alignment. The *C&S* system however never tried to be anything other than a rough guide to behaviour; the authors added a note stating that characters of opposite alignment need not attack one another, and that respect and friendship could occur between them. This is something that the *D&D* rules have only hinted at. Many are the games in which alignment differences justify mass slaughter. The single dimension system of *C&S* also avoided arguments generated by the *D&D* system as to the differences between Good or Lawful, and Evil or Chaotic.

Yet other systems have other ways of describing alignment; the *Arduin Grimoire* uses a system similar to *D&D,* having Law-Chaos and Good-Evil axes, but also giving finer distinctions, such as Marginally Lawful and adding the possibility of characters being plain Amoral or Insane. All this really goes to show is that few people can agree on any one system for alignment.

This is partly due to what rules on alignment are trying to do, which is provide an indication of a character's motives and personality. This is doomed to failure if players rely too heavily on alignment as a guide. Personalities are too complex to be defined by one or two words, and people differ in their definitions of good. One country may look on human sacrifice as a Lawful act, using it to appease a hostile god to guarantee a good harvest, while most other people would consider it as Evil; alignment is a matter of opinion. Other things do not fit into alignment systems; the classic examples are animals, these cannot be considered Evil because they eat humans – they know no better. But can they really be considered Neutral, the alignment most would assign them? The most sensible suggestion regarding the alignment of animals is to describe them as being hungry, they do not fit the human conception of alignments.

Not all Role Playing Games use alignment, no science fiction game I have seen does, and *RuneQuest* does without the idea as well. Do these games lack something, or have they simply found that the concept is redundant? I would say that the latter is true. Players are now coming to realise the potential of Role Playing; they are beginning to develop the personalities of their characters, and therefore the differences between them are becoming less the artificial restraints of alignment and class, and more the differences between individuals, as in the real world. No longer is it sufficient to describe Fred the fighter as being Chaotic-Evil; he may well be that, but he is also more. He will have particular likes and dislikes, he may be brave or cowardly, possibly being particularly terrified of certain things, etc.

Alignment serves some useful functions. It gives something on which to start building a personality for a character, but this often leads to stereotypes, particularly with less experienced players. *RuneQuest* does this better by encouraging characters to affiliate with a particular cult, and because all cults have particular standards of behaviour that they expect from their members they tend to guide the formation of a character's personality. One might say that all those belonging to a particular cult are likely to be very similar; but the range of cults is much larger so the problem would not be so acute, even if it did occur, which I do not think it does. The cults only serve to guide their members, they can rarely enforce dictates. They also set a wider range of guidelines than the simple Good-Evil scale, many of which allow for several interpretations, all of which may be correct depending on the area or social class a character comes from. A system such as this, which gives wider characterisation guidelines encourages players to develop their characters in other directions as well. Of course the cults of *RuneQuest* are not the only way of providing a basis for character development, even the *D&D* character classes have some effect in this way, but it is one of the most developed so far produced.

Alignment also keeps the personality of a character relatively constant; if a player has Lawful Good written on his character sheet then he is under an obligation to always play that character as Lawful Good. A better way of achieving this is to make each player write a personality report on his character. He is required to state whether a character is good or evil, brave or cowardly, any particular likes or hates etc. Sometimes, so as to add depth and colour to a character, and perhaps explain any quirks of a character's personality, the player and games master will develop a history for him. By doing this the players are encouraged to indulge in greater characterisations, producing a group of individuals rather than a set of character sheets. This can only give a game more depth and interest.

There is one aspect of alignment which is more difficult to deal with. This is the occurence of aligned magical items, particularly swords in *D&D.* Such items can exist in a game that does not use alignments, but require the games master to adjudge a character's worthiness when he attempts to use them. Obviously in a campaign where such items are common this could lead to arguments developing. It is possible to tackle the problem though, again *RuneQuest* has done so with the idea of cults; a character may find a sword, for instance, which is only usable by Humakti cultists and if anyone of a different cult attempts to use it then the sword may not function properly, or even attack them if the character is opposed to Humakt. A weapon in *RuneQuest* may also contain a spirit which has to be overcome in spirit combat before it can be used. This however is not really solving the problem but approaching it from another direction. That is not to say that this method is inferior, after all it achieves the same end, that of having certain items usable only by certain characters. Some players disagree with it though. A possible solution for these people is to limit the use of aligned magic items to those characters that clearly belong to the extremes of the alignment scale, such as paladins. Thus only those characters that are extremely Lawful would be able to use a Lawful sword, and only those that were extremely Chaotic would be harmed by it, all others would be affected in more subtle ways. This more subtle approach would require gamers who are more experienced as role-players than many are, there being little direct pressure that a games master can bring to bear on a character to simulate effects on a character's mind. For those cases where such a subtle approach is not feasible a games master could cause a minor amount of damage to the character. Alternatively more emphasis could be placed on magic items that cause changes of personality or have particular aims. (Thus characters are made truly Good or Evil, or are forced to adopt a quest of some kind.) This has the advantage that it closely resembles the way magical items tend to work in mythology and fantasy literature.

To sum up, although the terms Good, Evil, Lawful and Chaotic may have a place in characterisation, the concept of alignment adds little to the game. It serves no essential purpose, and possibly leads to stereotyped characters, particularly among less experienced players. As an alternative, I propose personality profiles, where players write a few lines describing the personality and history of each of their characters, with the help of the games master in some areas. I also suggest characters be encouraged to join some form of organisation to give them some baseline upon which to develop a personality, and to give others some idea of how they can be expected to behave. ■

MONSTER MADNESS

April comes but once a year, and when it does it usually brings some tomfoolery. To celebrate, Albie Fiore *selects some of the more eccentric monsters to have graced the* White Dwarf *letter-box.*

BONACON

by David Taylor

No. Appearing:	**1–30**
Armour Class:	**7**
Movement:	**15"**
Hit Dice:	**1d4**
Treasure:	**Nil**
Attack:	**1 butt for 1d4, plus special**
Alignment:	**Neutral**
Intelligence:	**Animal**

The bonacon is a member of the cattle family and looks somewhat like a Texas Longhorn. If attacked or frightened, it defends itself by turning its tail toward the foe and breaking wind with devastating power. Anyone within a cone 2"x2"x6" extending from its rear will be knocked flat and killed by the stink unless a save versus poison is made. Even those making their saving roll will be knocked back one move and rendered helpless for 1–10 melee rounds by severe vomiting. The bonacon can also attack by butting in the usual way.

Bonacons are a wilderness beast, and are usually encountered in small herds which are known as wind ensembles.

There also exists a very rare sub-species known as the pegaso-bonacon. This has pegasus-like wings sprouting from its forequarters and uses its backward blasts of flatulence to make rocket-assisted take-offs. It has a move of 18" when flying.

LLORT

by Andrew Key

No. Appearing:	**1–12**
Armour Class:	**4**
Movement:	**12"**
Hit Dice:	**6d8 + 6**
Treasure:	**D**
Attack:	**2 claws, 1d4+4 each; 1 bite, 2d6.**
Alignment:	**Chaotic evil**
Intelligence:	**Low**

This creature is in reality a troll afflicted with nilbogism (see the nilbog in *White Dwarf* 6). Like the nilbog, when struck it gains hit points equal to the amount of damage it would normally have sustained. However, in contrast to a troll's normal regenerative ability, the llort has a *degenerative* ability which starts operating three rounds after it was first hit. Through this ability the llort loses 3 hit points per round until it reaches zero and dies, though it may then be brought back to life by hitting it or pouring poison down its throat (it will immediately start to degenerate again unless burned or immersed in acid, whereby it can retain its hit points until hit by a normal weapon again).

The overall effect of this is to make a llort terrified of weapons until hit, after which its life becomes a desperate race to get adventurers (or other creatures) to continue to hit and, preferrably, burn it. (It lacks the nerve to keep bashing its head against a wall as it still feels pain.)

TODAL

by Marcus Barbor

No. Appearing:	**1**
Armour Class:	**8 (about that of a musty sofa)**
Movement:	**Special**
Hit Dice:	**Not applicable**
Treasure:	**Nil – but may give gifts or bribes**
Attack:	**Special**
Alignment:	**Chaotic, unbelievably so**
Intelligence:	**High**

The todal is an agent of a devil sent to punish evil doers for not doing as much evil as they should. It looks like a blob of glup; sounds like rabbits screaming; and smells of old unopened rooms. The other half is worse!

It is made of lip and feels as if it has been dead at least a dozen days. It moves around like monkeys and shadows. The todal cannot be killed but itself kills by gleeping. It emanates an aura of *cold* and even frightens octopi to death.

The todal never appears as a wanderer; most frequently its arrival is presaged by an unusual event – *reincarnation*, a run of 20's in combat, a tarot card, etc. All players must save as for *death ray* against its aura of *cold* and as for wands against *fear*. Characters get +1 for each point of wisdom over 10 in their save against *fear*. Those with a wisdom of less than 6 who

fail to save against *fear*, must roll again to save against dying of fright. Failure to save against either *cold* or *fear* causes paralysis until the todal leaves and 1 point of constitution is lost permanently.

The todal is more concerned with chaotics though it may bribe cajole or threaten lawfuls and neutrals to change alignment (no need to roll for death or insanity if they do). Chaotics must convince it that they have been really evil and chaotic or be given a heavily chaotic *geas*. Even those that do convince it and those that change alignment may be given a gift which will have a high probability of having an unpleasant side-effect.

Failure to perform any *geas* may cause the return of the todal to exact retribution. It attacks by gleeping which is worse than badgers. 1 – 4 hits are subtracted from the victim's constitution and are permanent.

It may be turned by clerics as if a vampire; by fighters and thieves by a blow with a lawful sword and by magic-users with spells though it saves as a 12th level cleric/MU.

The todal is reluctant to attack lawful or neutral characters since it will have to withdraw immediately to purge itself of the non-chaotic infection.

The todal communicates telepathically so conversations cannot be overheard except by characters with that ability.

TALI MONSTER

by Craig Edwards

No. Appearing:	**1**
Armour Class:	**0**
Movement:	**2"**
Hit Dice:	**7d8**
Treasure:	**Z**
Attack:	**1 every 2 melee rounds for 2d8 plus special**
Alignment:	**Lawful evil**
Intelligence:	**Very**

There is only *one* Tali Monster. It is 15' tall and weighs 3,600 pounds. Its skin is yellowish, very greasy and covered in warts and acne. It is extremely fat. Hidden in the rolls of fat is its treasure. Because it is so fat, it cannot move without the aid of 35 goblins, which always accompany it. These goblins carry the reams of flab above their heads.

Following the Tali Monster is a horse and cart driven by a hobgoblin. In the cart are 150 pit props. These are used to prop up the fat when the goblins have to rest, which is every two hours.

The Tali Monster has no spells, but is magical – hence its Armour Class.

When used to attack the Tali Monster, a blunt weapon has a 30% chance of bouncing off the flab; a cutting weapon, 20% chance of bouncing off; and a thrusting weapon has a 25% chance of slipping harmlessly along the skin because of the greasiness.

If they are surprised, there is a 40% chance that the goblins will lose their grip

on the flab. If they do, then the 35 goblins will be crushed to death.

The Tali Monster's opponents may elect to attack the goblins. Once the 23 goblins nearest the edge of the flab have been killed, the rolls of fat will subside over the others, either crushing or suffocating them.

The Tali Monster can attack with either of its massive fists, or with its breath weapon which stinks of garlic, whisky and tobacco. The breath affects an area 1" wide, 1" high and 2" deep. Any character failing to save will be nauseated for 2–5 melee rounds and fight at -3 to hit.

Since its treasure is hidden in the rolls of fat, there is only a 30% chance of finding anything unless the fat is peeled off.

The goblins can put down the creature to enable them to attack, but only half of them can get out to fight on the first melee round; another quarter arriving for the second melee round and the remainder arriving for the third. Of course, this will leave the Tali Monster temporarily stranded, though it may still fight.

The creatures favourite food is boiled halfling, but it also eats elf meat because of the status value this gives it in the eyes of the goblins.

DUNGEON MASTER

by Malory Nye

No. Appearing:	**1**
Armour Class:	**4 (*Chainmail* and *Judges Shield*)**
Movement:	**12"**
Hit Dice:	**As many as he likes**
Treasure:	**Perhaps a *1st Edition Greyhawk*?**
Attack:	**Special**
Alignment:	**Tends to chaotic evil**
Intelligence:	**?**

The dungeon-master is a nasty-looking humanoid with beady eyes and a pointy head who hates all forms of life – particularly characters who rise in level. He has particularly nasty tendencies.

There is a 30% chance that a dungeon-master will follow a party around the dungeon, telling them what they can and cannot do, and if they do something against his will, he will usually threaten to lower their prime requisite by 4 or change their alignment.

His worst tendency is his insistence on rolling some magical dice twice for wandering monsters each time a player as much as blows his nose. Other attack forms include the dreaded *reading of the rules* which must be treated as a *sleep* spell.

If physically attacked, he will consult his matrices and do his best to *confuse* his attackers with irrelevancies, such as the fact that Newton's 3rd Law precludes the use of a two-handed weapon within any 10' radius.

Although he claims to know the whole lay-out of the dungeon, he is never willing to tell anyone anything and frequently seems to get lost himself. (It is rumoured that he probably knows nothing at all.)

Sleep, charm, cold, . . . well, in fact no spell affects him unless you can persuade him otherwise, and all weapons do only half damage.

He is susceptible to bribes of at least 500 gp – treat as a *charm person* spell with a bonus for higher prices.

Comments: The bonacon is quite straightforward, so to speak. I particularly like the collective noun for the herd. (Incidentally, I thought it might be quite interesting to think up collective nouns for some of the official *D&D* monsters, for example a *club* of ogres. Readers are invited to send in their suggestions, the best of which will be published. Rewards will be as for monsters published in *Fiend Factory* i.e. a free copy of *White Dwarf* magazine, or your subscription extended by one issue. Please send your suggestions by June 1st.) The Tali Monster would probably be the most amusing to encounter. I can imagine adventurers springing out continually in repeated attempts to surprise the goblins. I have deliberately omitted the Monstermarks, and leave it to the individual DM's discretion whether and how to use this month's selection.

For those of you who enquired as to what the Monstermark is, the original has now been republished in *The Best of White Dwarf – Articles.* ■

Treasure chest *is a regular feature devoted to readers' ideas for* D&D. *This issue:*

Special Rooms, Tricks & Traps

SET'S VENOM
by Neil Constable

A suitable party, nearing the end of a trip, are in search of the legendary poison, Set's Venom, supposedly contained in a small, cylindrical diamond phial 6" by 2",

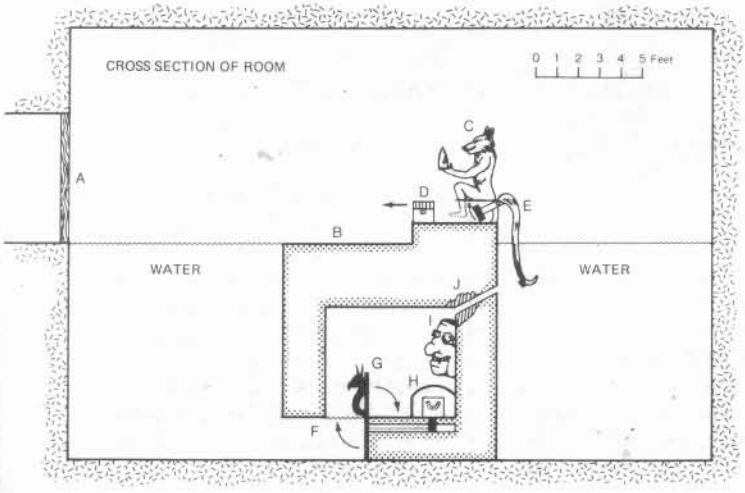
Upon opening door A, a 30' x 30' room with all four walls, the ceiling, and the floor apparently tiled in black obsidian, is viewed. The only outstanding feature being a marble statue of Set (C), holding an oval gem which sheds a pale green light on the scene, sitting on a raised dais of black obsidian, 4' square. Further investigation – for example someone entering the room – will show that 8/9 of the room's 'floor' is in fact a 10' deep pool of black-tinted water, which reflects the ceiling tiles as if a mirror. By causing ripples, the party can observe that the centre 10' x 10' section of the floor is what it seems (B).

When some method of reaching B has been found, the statue will be seen to be solid, and the gem likewise, though if removed from the hands of Set it will explode, doing 2d10 damage to all within 5' and 1d10 to all within 10'. Close inspection will reveal a 12" cubical coffer (D) under the statue's abdomen. Pulling this out will cause the lead counterweight of the statue's tail (E) to fall, opening chute J down which water will trickle into the fountain I, shaped as a hideous mask. Opening the coffer will reveal a human skull, upon which the following is engraved in common:

Sink like a stone, squirm like a snake
If you would ever find my hate.

If a smallish person swims downward, tunnel F(2' square) will be found, leading to the ladder (G) formed of two reptilian statues with interlinked claws. A chest bolted to the wall contains a coffer (H). To open it, it must be lifted out; this releases a loop of wire which holds G erect by removing an iron pin. The ladder promptly falls over, forming a grille which blocks the entrance. To add to the intruder's problems, after two turns the water from chute I will fill the wall fountain, which since it – like part of the chute – is made of plaster, will cause it to disintegrate. The trickle of water now becomes a torrent as the plaster in the chute weakens.

Inside the coffer H is a small diamond phial, which does indeed contain Set's Venom, which the occupant of the flooding chamber may take himself. The properties of this poison are left to the individual DM.



THE PIT OF NO-RETURNING
by John Cheall

This appears as a perfectly normal pit, perhaps leading to a deeper level as it has metal rungs on one wall. Depending on its location, such a pit may be of any diameter and depth. The inquisitive adventurer will no doubt venture down the pit only to find a pressure pad at the bottom which when stepped upon causes the metal rungs to retract into the wall. The pad requires a weight of at least 500 gp upon it to be activated. The walls of the pit are usually of polished stone, and it is impossible for any character other than a thief to climb out – even thieves are at half their normal chance of climbing in such a pit. The walls are also too hard for spikes to be hammered in.

DOOR-BUSTER'S DEMISE
by Roger E. Moore

A lot of players in a dungeon (this author included) enjoy kicking open doors and charging immediately into dark rooms to do combat with its inhabitants. If this tactic has become a habit with players in a particular dungeon, the DM can devise special traps for such characters to instil a bit of caution into them.

Along a normal corridor is a normal door. If the characters listen at the door they will hear sounds of conversation within, very much like kobolds. Players may be tempted to charge in and melee such obviously ineffectual monsters; if the door is opened, there will be found a 10' x 10' room devoid of anything except two kobolds who will look up in surprise, and then make faces at the party. Such impudence can hardly go unnoticed!

In actuality, the kobolds are *permanent illusions* that can move about in a limited manner. Anyone watching them gesture for at least three rounds will notice there is something odd about them, and an attempt to disbelieve them will give the players a saving throw to avoid the *illusion.* This isn't likely to happen, however, if the players aren't the careful sort. Those charging in will find the floor is illusional, also, though it cannot be dispelled. Persons falling through the floor drop 30' to 60' down a shaft (with a *permanent silence* spell on it to negate sudden cries) onto a large fluffy pile of yellow mould, which will break their fall but explode, forcing everyone to make a saving throw or die. Only one point of damage will be sustained for every ten feet the party falls. Of the persons charging into the room, the first will automatically fall down the shaft. If walking into the room, the second person following closely behind has a 50% chance of stopping just before entering, having seen the lead man fall. If running, the ones following the leader have much reduced chances of stopping (10% for the second man, 20% for the third, etc.).

At the bottom of the shaft may be found (under all the mould, which must be burned away) a secret door leading to a small amount of treasure. Note, however, that the walls of the shaft are so smooth that any climbing must be done at a -75% penalty. Adding insult to injury, the illusionary kobolds will continue to gesture and make faces at the survivors at the top of the shaft.

ROOM OF DEATH
by Tim Nagy

When the party enters this room, they will discover that the entrance is a one-way door, thus effectively trapping them. They will shortly notice the far wall advancing towards them, clearly with the intention of crushing them against the entrance wall. However, a 5' wide gap is visible to each side of the advancing wall; i.e., only the central portion of that wall is bearing down on them.

The party may elect to dive for the safety of these 'corridors', whereupon they will discover that the flooring of these parts of the room is mere lath and plaster and so the adventurers will be precipitated into a deep pit for 3d6 damage.

Next issue sees the return of the earlier Treasure Chest *format, with no special subject; any ideas related to* D&D *are welcome. Contribution please by the 1st of May.* ■

D&D CLONES!

. . . *TSR* have sub-divided **D&D** yet again. Now there is a **D&D Basic Set** with revised, easier to learn rules, the dice are back, and the **B2 Module** is now included.

The new **D&D Expert Set** begins where the **Basic Set** leaves off with expanded rules, dice (again), and the first **Expert Module X1: The Isle of Dread.** Also it is hoped that the long-awaited **Fiend Folio** will be published by August. Other Basic Modules planned for release later this year are **B3: The Palace of the Silver Princess, C2: The Ghost Tower of Inverness, S4: Dwellers of the Forbidden City, A3: Assault on the Aerie of the Slavelords,** and **A4: The Dungeons of the Slavelords** . .

. . . *Yaquinto* are producing games at a rapid pace in their Album Game range. The new album games have been taken a step further by including a liner box for component storage, and the game's cover folds around and locks into the box giving a book-like appearance. The new titles are **Demon's Run** in which players design their own starships to compete in the Starcup Challenge Racing Series zooming through a space 'race course' littered with black holes, time warps, hot spots and gravity wells; **Attack of the Mutants** is a two-player game in the spirit of 1950's horror movies in which dumb old Professor Applewhite and his dull daughter Penny and a few other stereotypes must save the world from howling mobs of mutant thingies; **Asteroid Pirates** is a game of ship-to-ship combat in space in which fighters stalk each other through whizzing asteroids in an attempt to vaporise each other and cargo ships; **The Barbarians** is two games in one of which **Sack Rome** covers the fall of the Western Roman Empire to the barbarians and **Mongol** covers the invasion of Eastern Europe by Mongol hordes; **Adventurer** is a game of man-to-man brawling and combat in the far future similar in concept to the earlier **Swashbuckler.** Other Album Games due out this year are **Superiority, The Fall of South Vietnam, Apache, Neck and Neck, Market Madness** and **The Roaring Twenties** . . .

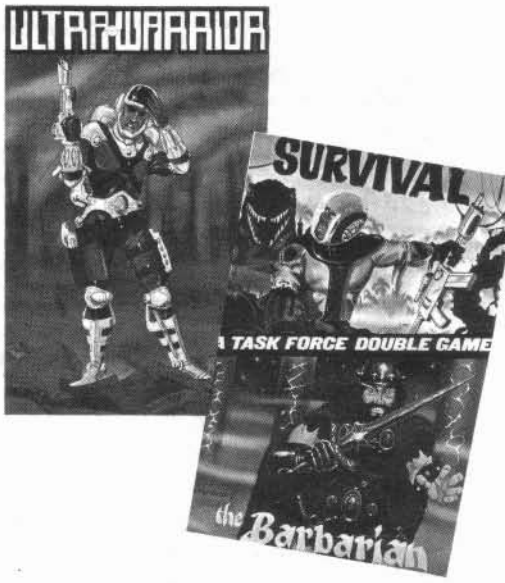
. . . *GDW* have released **Triplanetary** which has been out of print since 1976. It has been revised and now includes erasable maps for plotting space combat with vector movement. . .

. . . *Games Workshop* have announced the dates of their two conventions. **Dragonmeet IV** will be held at Chelsea Old Town Hall, Kings Road, London SW3 on Saturday, 8th August 1981. **Games Day '81** will be held at the Royal Horticultural Society's New Hall, Greycoat Street, London SW1 on Saturday, 26th *and* Sunday, 27th September 1981. . .

. . .*Metagaming* have released more Micro-Games. **Security Station** is MicroQuest 5 and is a programmed adventure in a high technology labyrinth set in Earth's post-atomic ruin. **Dimension Demons** (MicroGame 17) pits alien invaders from a hellish dimension against the humans of Ishom. **The Lords of the Underearth** (MicroGame 18) is a two player game of fantasy-tactical combat in an underground labyrinth with the usual quota of dwarves, orcs and treasure. It can also be converted for use with **In the Labyrinth. Fury of the Norsemen** (MicroHistory 4) is a two player game of Viking raids in the tenth century. . .

. . . *Judges Guild* have released **Duck Pond,** a campaign adventure approved for use with **RuneQuest** in which Frwack the Duck meets Oarssanai the Dragonewt in a fight to the death. **Unknown Gods** is a booklet of 83 Gods approved for use with **D&D**. . .

. . . *Task Force Games* have released **Expansion Set 1** for **Star Fleet Battles** and it includes two new races, 30 new ships, 8 new scenarios and 2 new mini-campaign games. Following this will be **Federation Space,** a boxed strategic Star Fleet game linked directly to **Star Fleet Battles.** New pocket games are **Spellbinder** in which warlocks control fantasy armies, **Ultra Warrior** is a game in which two heavily



armoured space warriors battle for control of a planet, and **Survival/The Barbarian** is a double game package containing two games that were first published in **White Dwarf**. . .

. . . For once the phrase 'easy-to-learn' rings true. *Chaosium's* new **Basic Role-Playing** is just that. This complete game introduces the concept of RPG's to novices in simple steps, in a book that contains counters and a playboard . . .

. . . *Games Workshop* have just released **Spacefarers** — the SF skirmish adventure rules designed specifically for use with *Citadel's* **Spacefarers** range of figures. . .

. .*Citadel* themselves were recently visited by top US figure designer, 'Tornado' Tom Meier of *Ral Partha.* Tom spent some time at Newark designing trolls for *Citadel's* **Fantasy Tribes Range.** Shown here are FTT3 (right), **Troll hurling Rock** and **FTT4, Troll in Chainmail with Scimitar.** *Citadel's* other new range, **Weird Fantasy** features such characters as **WF4, Spaced-out Druid** (left) and **WF5, Dwarf with Inferiority Complex** . . .

. . .*Grenadier's* official **Advanced D&D Range** are now available in the UK and come in foam-lined, full-colour presentation boxes. ■

NEXT ISSUE:

- **WHAT MAKES A GOOD CHARACTER CLASS?** — How to design balanced character classes.
- **AN INTRODUCTION TO D&D** — Pt. III, the spell-using classes.
- **LOWER CANON COURT** — D&D mini-game of chaos at the council of clerics.

CLASSIFIED

All classified ads must be prepaid at the rate of 5p per word. Please send copy and payment to White Dwarf, 1 Dalling Rd., London W6, making cheques/POs payable to Games Workshop Ltd.

Attention All Fanzines!
Let it hereby be known that Games Day '81 (26th and 27th September) will feature an official fanzine stand. A payment of £10 per fanzine is required before 1st August, for which you will be mentioned in the programme. Please send your payment to Games Workshop Ltd., 17/18 Hythe Road, London NW10.

Salute '81
South London Warlords' yearly showcase of wargaming. Demonstrations, participation, trade stands, competitions. Sat. 25th April, Kensington Town Hall, Hornton St., W8. For further information, send SAE to: John Merritt, 110 Salehurst Rd., London SE4.

Grimcon III
A fantasy and science fiction gaming convention. May 22-25 at the Oakland Hyatt House, 455 Hegenburger Rd., Oakland, CA 94612. For further information write to: Grimcon, PO Box 4153, Berkeley, CA 94704, USA.

Secrets of the Koan
Is a new, quality fanzine devoted on the whole to *D&D*. Issue one is out now and contains material from Simon Burley, Graham Staplehurst and others. Cost is 45p an issue including postage). Available from Trevor Mendham, Science Fiction and Fantasy Society, Arts Federation Pigeon Holes, Union Building, University of Warwick, Coventry CV4 7AL.

Alien Star
Bi-monthly *Traveller* magazine. 30 A4 pages. Issue two out now, contains *Convoy Orion* – adventure in deep space, *Traveller* class yachts – ship plans and scenarios, Rockard city – scenarios centred around a derelict outpost, and an experience system for skill improvement. Send 60p post paid to: Robert McMahon, 16 Egdon Drive, Merley, Wimborne, Dorset BH21 1TY.

Fantasy Figures for Sale
15mm fantasy – 185 figures – men, dwarves, gnolls, trolls etc. Unpainted £7.50. I. Henderson, 32 Dalswinton Avenue, Lochside, Dumfries.

For Sale
Painted fantasy figures. Send SAE for list to: Arvedui, 37 Cedarwood Drive, Leyland, Lancs. PR5 1HN.

Dark Tower Games Club
Many games, painting competitions trade stands selling games, figures and rules, every Saturday afternoon. St. Barnabus Church Hall, St. James Road, Tunbridge Wells, or ring Tunbridge 354370.

Games Designs Wanted
Games Workshop are looking for science fiction and fantasy games from freelance designers. Games will only be accepted for consideration if a fully working prototype plus full rules are submitted. Please write to the Production Manager, Games Workshop Ltd., 1 Dalling Road, London W6.

Scenarios Wanted
Games Workshop are looking for *Traveller* and *Runequest* scenarios for publication. Please send submissions to the Production Man ager, Games Workshop Ltd., 1 Dalling Road, London W6.

Calling Umpires and Clubs
If you would like to run a game or your club would like to put on on a demonstration game at Dragonmeet IV (8th August) and/or Games Day '81 (26th and 27th September), please send details of preferred game and/or demonstration to Andy Slack, Games Workshop Ltd., 1 Dalling Road, London W6.

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Large Collection
Collector selling cheaply large collection fantasy, wargames, boardgames, rulebooks. Send SAE for list to: Mr. D. Julian, 10 Buckingham Place, Clifton, Bristol BS8 1LJ.

Oh No, Not Another One!
Yes it's that time again. Time to quickly move on to the next not even stopping to register that *Dragonlords* issue 4 is now out, price 60p (inc. p&p), from Mike Lewis, 5 Yew Tree Close, Broadstairs, Kent.

CLUBS

NORTH-MANCHESTER
Proposed Club
Games: Mainly *AD&D*.
Time: Saturdays.
Place: 6 Hamilton Rd., Whitefield, Manchester.
Comments: For boys aged about 12 – 16.
Contact: Jeremy Stanley, 6 Hamilton Road, Whitefield, chester M25 6QW. Tel: 061-796 0218

SOUTH EAST LONDON
South London Warlords
Games: Any.
Time: Mondays, 7 pm.
Place: St Clements Church Hall, Friern Rd, East Dulwich SE22.
Contact: J. Merritt, 110 Salehurst Rd, Crofton Park, London SE4.

MAIDSTONE, KENT
Maidstone Wargames Society
Games: *D&D*, any wargames.
Time: 2 pm, third Saturday in month.
Place: Methodist Church Hall, Bower Mount Road, Maidstone.
Contact: Graham Armstrong, 12 Ashford Road, Maidstone, Kent ME14 5BH.

SUFFOLK
Proposed Gaming Group
Games: *AD&D* and others.
Time: Saturday afternoon, evening.
Place: Gt. Barton, near Bury St. Edmunds.
Contact: Ralph Raistrick, 'Greenways', Westwood, Gt. Barton, Bury St. Edmunds, Suffolk. Tel: Gt. Baton 372.

NOTTINGHAM
Forlorn Hope Wargames Society
Games: *D&D*, other SF/F games.
Time: Tuesdays.
Place: Carlton Forum Leisure Centre, Conningsby Road, Nottingham.
Contact: Adrian Shepherd, 4 Foxhill Close, Nottingham NE4 1QQ.

HELP!

Clubs, contacts and events can be advertised once at no charge up to a maximum of 40 words. Further insertions at the rate of 5p per word.

Fantasy Austria
Are there any *C&S, AD&D, Traveller* etc. gamers here in Vienna? Contact Robert Herzner, Jagerstr. 35/15, 1200 Vienna. Tel: 0222 33 32 58 evenings.

D&D Weston
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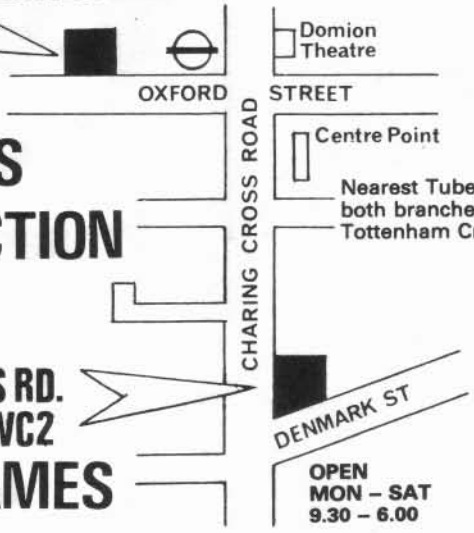

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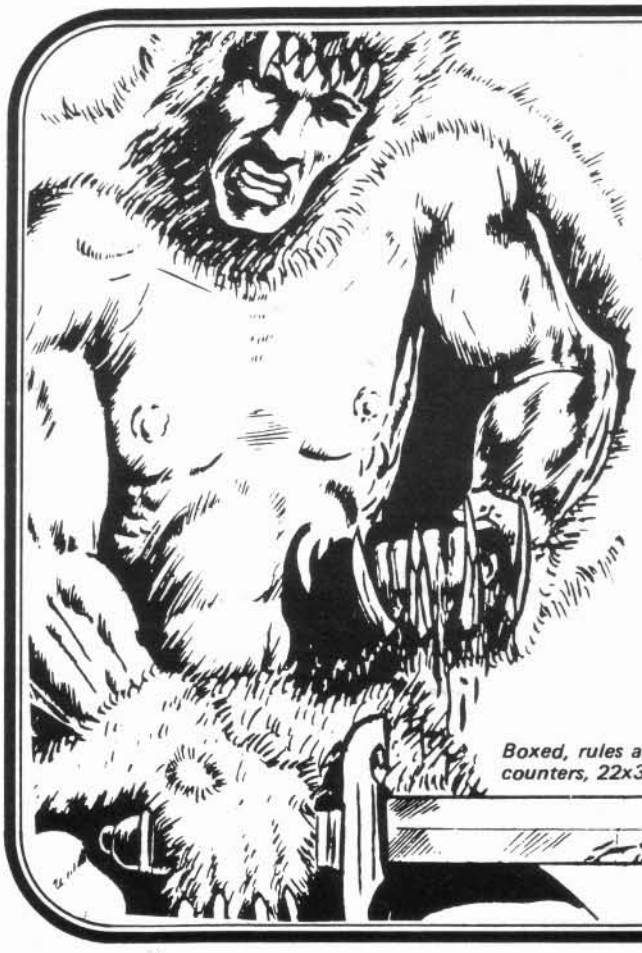

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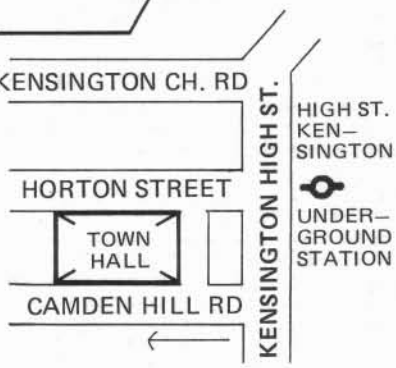

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CF8: Ranger with sword, shield and bow
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CF12: Assasin
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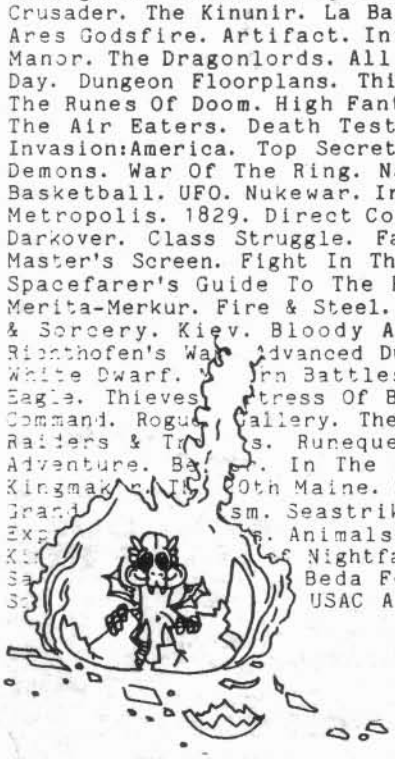

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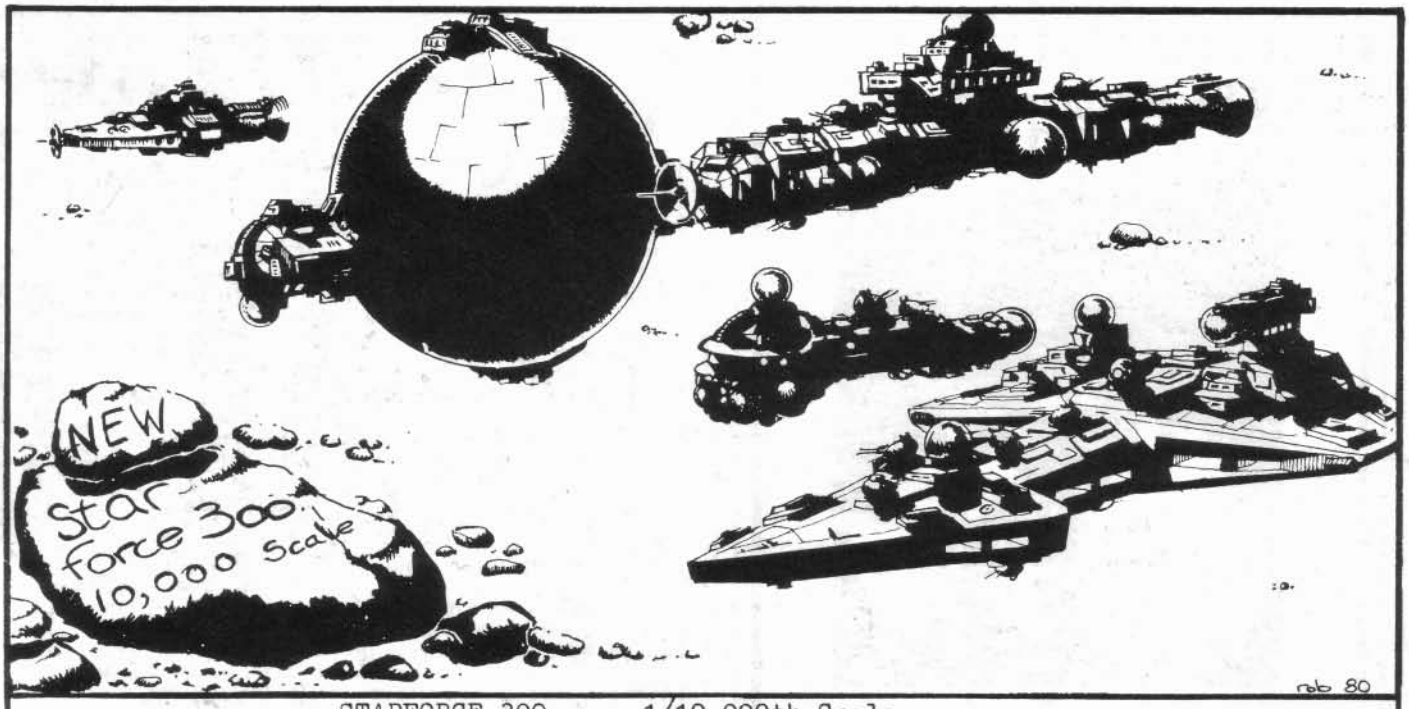

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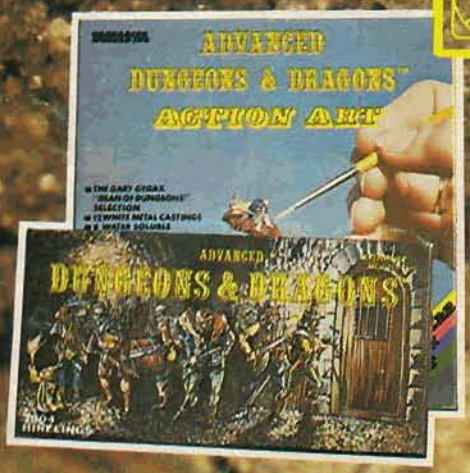

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